CATALOGED

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INDEX

The Wilson Bulletin, Volumes I-V, November, 1914-*June,* 1931

Abdullah, Achmed, biog. sketch, IV, 56
Adult education, in a county library (Martin) III, 281; in Newark, N.J. IV, 467; radio council, IV, 530; statistics, III, 496; work with foreign born (Fisher) III, 497
Advisers of young women and girls, Catalog of literature for (Pierce) sup. (ann) V, 278
AE. See George Russell
Aeronautics, Story of the airship (Allen) note, V, 596
Agricultural Index, IV, 28, 533, 534; 1928-30 cumulation (ann) V, 658
Agriculture, and the Tariff (Johnsen) ann. III, 176; economic and sociological research: bibliog (note) V, 333; large scale agricultural marketing: bibliog (note) V, 333
Aiken, Conrad, biog. sketch, IV, 484
Akers, Susan Grey, Simple library cataloging (note) III, 142
Aldington, Richard, biog. sketch, IV, 292
Aldrich, Bess Streeter, biog. sketch, III, 608
Allen, Hugh, Story of the airship, note, V, 596
American biography. See Biography
American library association, appeal for members, V, 385, 469; children's librarians section, IV, 177; exhibit of library work with children, IV, 530; Fifty years of the (Utley) note, III, 34; meeting, Atlantic City, 1926, III, 1 sup. A-E; School libraries section, IV, 465, V, 40, 453, 503, meeting, 1931, V, 590; *Subscription Books Bulletin,* IV, 340, 431, 467, 528; survey of libraries in U.S. V, 53; war activities, I, 299
American library in Paris (Griesser) V, 250
American merchant marine. See Merchant marine, American
Americana, Incunabula and, 1450-1800 (Stillwell) review (Sears) V, 650
Americanization, Easy books for new Americans with a reading list for Americanization workers (Phillips) 3d ed. (note) III, 142
Andersen, Hans Christian, IV, 217
Anderson, Sherwood, on American writers, III, 212
Andrews, Siri, V, 84
Annisquam library, V, 626
Anniversaries and holidays (Hazeltine) note, III, 311
Annotating, Art of (Hering) III, 576
Anonymous and pseudonymous English literature, Dictionary of (Halkett & Laing) new ed. (ann.) III, 69
Arbitration, Commercial, Selected articles on (Bloomfield) ann. III, 53
Archiv für bibliographie buch u. bibliothekswesen (ann) III, 15
Arktis, note, IV, 530
Aroma: poem (Squires) V, 43
Art, Comments and reading list on modern, III, 539; for college students, V, 449; in Italy: bibliog. IV, 493, 494, 499
Art Index, IV, 218, 277
Art work in a county library (Martin) III, 281
Arthurian exhibit (Barker) V, 519
Aryan Path, note, V, 527
Ashley, Frederick W. Burning of the books, by Gilbert Pontefract; review, II, 517
Askren, Louise, Making magazine files more available, IV, 328
Association of American library schools, papers presented at meeting D. 30, '29, (note) IV, 275
Association of special libraries and information bureaux, III, 51; Aslib directory (note) III, 244; bulletin, IV, 177
Astor, Frank, Studies in character education (note) V, 470
Atchinson, Frances Elizabeth, Story terrace (ann) III, 10
Atherton, Gertrude, biog. sketch, V, 428
Austin, Mary, biog. sketch, V, 172
Authors, chances of immortality, III, 441, 491; Contest on, V, 128, 196, 320, 392; list by states, V, 263, 386; List of southern, IV, 397; Living authors (Dilly Tante) adv. V, 489, Introd. V, 504; Next-to-nothing library of modern authors (Herron) III, 182, 211, 243, 269, 360, 496; Pamphlet biographies of modern, V, 142; Some European authors (Cowgill) III, 475
Authors' names, pronunciation, III, 277, 389, 546, 637, 640, IV, 78, 174, 525, 526, V, 72, 256, 271, 400, 529, 648; juvenile, III, 578
Avery, Mary, on Readers' Guide, III, 7 sup 16, 19, 21
Axel's Castle (Wilson) note, V, 465
Ayres, Ernest F. Not to be circulated, III, 528; reply (Mitchell) III, 580
Ayscough, Florence, on Chinese culture, V, 465

Babcock, Julia G. Service to schools thru the county library, II, 150
Bache, E. M. biog. note, IV, 122; Where these books found their titles, IV, 120
Bacon, Corinne, Fiction catalog, sup. (ann) III, 202; Out of print books, III, 214; Principles of book selection, II, 339; Reading for citizenship: list, I, 484; Social sciences section, 2d ed (ann) III, 151, IV, 178, 179, 3d sup (ann) V, 160
Bacon, Mrs. Frances E. Atchinson. See Atchinson, Frances E.
Bailey, Laura C. $400 elementary school library, V, 241
Bailey, Frances W. Reference section, patrons and personal assistance, IV, 11
Baird, A. Craig, Shall American universities adopt the British system of debating? II, 179
Baker, Arthur E. Shakespeare dictionary (note) III, 595
Baker, Clara Martin, Library and the Joneses (ann) III, 118
Baker, E. A. Uses of libraries (ann) III, 119
Baker, Ethel G. Selection of fiction, III, 581
Baker, Olaf, biog. sketch, III, 468
Baldwin, Emma V. biog. sketch, V, 56
Ball, Eleanor B. Independence for the Philippines (ann) III, 115. See also Phelps, Edith M.
Balmer, F. E. What the public library may do for its country readers, II, 147
Baltimore, Forest Park high school, English classroom, V, 67
Banking, Branch and chain: bibliog. (Greene) note, V, 333; Chain, group, and branch (Willit) ann. V, 342
Banks, Elizabeth, Displaying the Readers' Guide, III, 7 sup. 20
Barker, Mary M. Arthurian exhibit, V, 519
Barker, Tommie Dora, Public library and the schools, IV, 5
Barnes, Margaret Ayer, biog. sketch, V, 300
Barnes, Walter, School and the boy's books and reading, I, 251
Baroda and its libraries (Dutt) ann. III, 599
Barretto, Larry, biog. sketch, IV, 300
Barrington, E. See Beck, Mrs. L. Adams
Barry, Philip, biog. sketch, IV, 358
Barton, Willian E. obit. V, 333
Baum, Vicki, biog. sketch, V, 612
Baumer, Bertha, on Readers' Guide, III, 7 sup. 19, 20
Baumes law (Johnsen) ann. IV, 81
Beagle, Maude S. Book revue (ann) III, 617
Beauclerk, Helen, biog. sketch, IV, 296
Beck, Mrs. L. Adams, biog. sketch, V, 164; obit. V, 396
Bedinger, Margery, Censorship of books by the library, III, 621
Beman, Lamar T. comp. Censorship of speech and the press (ann) V, 342; Censorship of the theater and moving pictures (ann) V, 342; Five day week (ann) III, 215; Flood control (ann) III, 271; Intervention in Latin America (ann) III, 248; Old age pensions (ann) III, 115; portrait, III, 99; States rights (ann) III, 11
Bennett, Arnold, advocates subsidy for reference books, V, 465; on censorship, III, 682
Bennett, John, biog. sketch, III, 378
Bennett, Wilma, School library from three boxes of books, IV, 456
Bercovici, Konrad, biog. sketch, III, 616
Besant, Annie, biog. note, V, 397
Bianco, Margery Williams, biog. sketch, V, 360
Bibliographical publications, service basis of charge, I, 24, 163
Bibliographies, Art of annotating (Hering) III, 576; instructions for making (Greer) III, 672; list, V, 333; travel, V, 318
Bibliography, business books, III, 95; for debaters (ann) IV, 130; of Fascism, IV, 494, 495, 500; Practical bibliography making (Conner) ann. V, 657
world list of books in English, IV, 80
Bibliography (Van Hoesen and Walter), note, III, 293
Bibliophiles, Tales for (Koch) note, III, 694

PUBLIC LIBRARY

Binding and repairing, methods (Browning) III, 342; treating leather bindings, III, 409
Bindings, natural cloth, IV, 74
Biographical sketches
A E. See George Russell
Abdullah, Achmed, IV, 56
Aiken, Conrad, IV, 484
Aldington, Richard, IV, 292
Aldrich, Bess Streeter, III, 608
Atherton, Gertrude, V, 428
Austin, Mary, V, 172
Baker, Olaf, III, 468
Baldwin, Emma V., V, 56
Barnes, Margaret Ayer, V, 300
Barretto, Larry, IV, 300
Barry, Philip, IV, 358
Baum, Vicki, V, 612
Beauclerk, Helen, IV, 290
Beck, Mrs. L. Adams, V, 164
Bennett, John, III, 378
Bercovici, Konrad, III, 616
Bianco, Margery Williams, V, 360
Bogan, Louise, IV, 310
Bojer, Johan, III, 420
Boyd, James, V, 174
Bradford, Gamaliel, IV, 14
Bradford, Roark, IV, 482
Bromfield, Louis, V, 100
Buchan, John, III, 422
Burton, Richard, IV, 52
Callaghan, Morley, III, 618
Campbell, James L., V, 176
Capek, Karel, V, 108
Chapman, Maristan, III, 324
Chilton, Eleanor Carroll, III, 614
Cleugh, Sophia, IV, 360
Collins, Dale, V, 440
Colum, Padraic, III, 567
Cozzens, James Gould, IV, 50
Crane, Hart, V, 104
Davis, William Stearns, IV, 192
Deeping, Warwick, III, 562
Dell, Floyd, III, 662
Deutsch, Babette, V, 302
Diamant, Gertrude, III, 569
Doolittle, Hilda, V, 356
Edmonds, Walter D. IV, 6
Faulkner, William, IV, 252
Field, Rachel, IV, 144
Finger, Charles Joseph, IV, 51
Fisher, A. E. III, 666
Flavin, Martin, V, 292
Forbes, Esther, V, 492
Ford, Ford Madox, V, 228
Foster, Harry L. III, 664
Franck, Harry A. III, 330
Frank, Leonhard, IV, 367
Freeman, H. W. III, 473
Freeman, R. Austin, III, 329
Frost, Robert, IV, 100
Fulop-Miller, Rene, IV, 399
Garland, Hamlin, III, 466
Gerhardi, William, V, 436
Glasgow, Ellen, IV, 424
Glaspell, Susan, III, 372
Gide, André, V, 110
Glenn, Isa, V, 442
Gorky, Maxim, IV, 354
Graham, Dorothy, V, 364
Granberry, Edwin, V, 28
Green, Julian, III, 518
Greene, Graham, IV, 98
Gunterman, Bertha, V, 57
Haldane, J. B. S. III, 619
Hamilton, Mary Agnes, IV, 432
Hamsun, Knut, III, 514
Herbst, Josephine, IV, 294
Hill, Frank Ernest, V, 106
Hillyer, Virgil M., V, 368
Hindus, Maurice, V, 370
Hughes, Richard, III, 660
Hull, Helen, V, 114
Kent, Rockwell, IV, 356
Komroff, Manuel, IV, 364
Kreymborg, Alfred, IV, 298
La Farge, Oliver, IV, 486
Latimer, Margery, V, 232
Lawrence, D. H. III, 610
Lenski, Lois, V, 556
Leonard, Jonathan, IV, 490
Lewis, D. B. Wyndham, V, 296
Lippmann, Walter, IV, 94
Long Lance, Chief Buffalo Child, III, 374
Lovelace, Maud Hart, V, 170
Mann, Thomas, IV, 290
Marble, Annie Russell, V, 616
Massee, May, V, 55
Maurois, André, IV, 420
Mead, Margaret, V, 306
Mordaunt, Elinor, III, 470
Murry, John Middleton, V, 14
Nordhoff, Charles, V, 560
Noyes, Alfred, V, 2
O'Donnell, Peadar, III, 328
Oliver, John Rathbone, IV, 242
Oman, Carola, V, 432
O'Neill, Rose, III, 667
Pearce, Helen, III, 521
Phillpotts, Eden, III, 418
Pogany, Willy, III, 425
Powys, John Cowper, IV, 194
Priestley, J. B. IV, 246
Pringle, Henry F. III, 380
Remarque, Erich Maria, IV, 190
Rice, Elmer, IV, 101
Richardson, Henry Handel, IV, 104
Rittenhouse, Jessie B., V, 548
Roberts, Elizabeth Madox, IV, 418
Robinson, Edwin Arlington, III, 326
Rölvaag, Ole E. III, 472
Rosman, Alice Grant, IV, 491
Russell, George (A E) III, 658
Russell, Phillips, III, 376
Saxon, Lyle, IV, 148
Scott, Evelyn, IV, 150
Sedgwick, Anne Douglas, V, 32
Shiel, M. P. III, 612
Singmaster, Elsie, IV, 250
Smith, Lady Eleanor, V, 614
Smith, Mary P. Wells, V, 552
Stone, Grace Zaring, V, 494
Taggard, Genevieve, IV, 488
Taylor, Rachel Annand, III, 520
Teasdale, Sara, V, 4
Thompson, Sylvia, IV, 248
Tomlinson, H. M., V, 20
Tracy, Henry Chester, III, 560
Train, Arthur, IV, 426
Tupper, Tristram, III, 424
Undset, Sigrid, III, 370
Vance, Louis Joseph, V, 236
Watson, John B., V, 168
Waugh, Evelyn, V, 488
Wells, Carolyn, IV, 366
West, Rebecca, IV, 244
Willoughby, Barrett, IV, 2, 139
Wilson, Edmund, V, 484
Wolf, Robert, III, 568
Wolfe, Thomas, IV, 433
Woolf, Virginia, III, 516
Wright, Willard Huntington (S. S. Van Dine) IV, 362
Zweig, Stefan, V, 8
Biographical sketches, collection. See Living authors
Biographies, Individual pamphlet biographies: list (Herron) III, 183, 211, 243, 269, 360, 496; of American scientists: bibliog (Crone) V, 333
Biography, Concise dictionary of national biography (ann) IV, 460; Dictionary of American (adv) V, 424; indexing, IV, 118; New biography (Bowerman) IV, 107, 153
Biography section: Standard catalog for public libraries, 2d ed. (Sears) descr. note (Mudge) III, 195; 3d sup., ann. V, 150
Birmingham, library work with children, V, 50
Bishop, Merrill, Magazines for junior schools, V, 58
Bishop, Morris, III, 332
Black friar, V, 460
Blackwelder, Paul, Books on the war for the small library: with list, 1, 51
Blair, Emily Newell, at work (Ullmann) V, 322
Blanchard, Julia E. Purchasing of duplicates, III, 627
Blavatsky, Helene Petrovna, note, V, 518; portrait, V, 518
Bloomfield, Daniel, Problems in personnel management (adv) IV, 101; Selected articles on commercial arbitration (ann) III, 53; Trends in retail distribution (ann) IV, 472, V, 84
Bogan, Louise, biog. sketch, IV, 310
Bogert, Julia T. Our Wilson way, V, 652
Bojer, Johan, biog. sketch, III, 420
Book begging, Attitude of publishers toward, III, 433
Book circulation, Method for increasing (Blackmer) I, 169
Book knowledge tests, III, 360; New York city teacher-librarians, III, 684
Book marks we have met: poem (Kerr) V, 334
Book play for high schools, IV, 323
Book Review Digest, III, 288, V, 472; essay contest, V, 654; in radio stations, IV, 173
Book reviewing, ethics, IV, 123
Book reviews, influence on book sales, V, 69; Rhymed, IV, 212
Book selection, Admonitions of a librarian (Root) III, 357; for children (Williams) 392; in a small library (Browning) III, 341; Principles of (Bacon) II, 339; Selection of fiction (Baker) III, 581; test, III, 492
Book shelves, Bookcase for the small school library (Darney) V, 66
Book shop, play (Sasloe) ann. V, 70, 287, 401
Book titles, and authors, humorous combinations, III, 450; duplication, IV, 530; Misleading, V, 390; simple story in notes of Georgia writers, III, 629; sources, III, 575, 633, 688, IV, 62 (Bache) 120, 142 (Smith) 164, 262, 316, 374, 398, 454, 508, V, 73, 140, 209, 465, 644, 645
Book trade, prices, IV, 520; promotion, IV, 521; Publishing and bookselling (Mumby) note, V, 335
Book travelog (Partenhemer) V, 252
Book wagon, ideal county van, II, 422; in Morris Co., N.J. II, 468
Book week. See Children's book week
Bookman's reading and tools (Wilson) review, III, 696
Bookmobile, III, 390, 444, IV, 463, 525, V, 71, 141, 515, 599, 656; along the way (Brockmann) III, 498, 535, 598, 684, IV, 17, 69, 115, 163 (McLaughlin) IV, 265; I learn about the (Senterfitt) III, 636; illus. V, 141, 143, 515; of W. and R. Holmes, IV, 274
Books, Care of and discarding, II, 292; celluloid library, IV, 216; cost to libraries, IV, 369; dedications, III, 690; disinfection, III, 643; favorite: list, III, 242; for music week: list, II, 215; Locating books for interlibrary loan (Winchell) ann. V, 83; mailing, III, 307; Missing (Greer) III, 571; omnibus editions, V, 142; Out of print, III, 189, 214, 241 (Carter) V, 325; overdue, III, 361, 642; Reasons why people buy, V, 69; treatment by children, III, 644; Two virtues of a book (Valery) IV, 15
Books, cocoa, and tea, V, 626
Books and libraries, Instruction in use of, I, 225; in Birmingham, Ala. (Milam) I, 261; in Eugene, Ore. (Scofield) I, 260; outline, II, 462; (Walter) III, 4

Books and reading, Best books of our time (Dickinson) ann. V, 535; Book week and year-round reading (Griesser) IV, 121; Bookman's reading and tools (Wilson) ann. V, 216; College student's reading (Reely) V, 445; for high school graduates, IV, 445; One thousand best books (Dickinson) ann. V, 535. See also Children's books and reading
Books for the browsing corner of a high school library: list (Cowing) III, 481, IV, 449; (Hall) I, 118; (Dayton) I, 325; (Williams) II, 83
Books for the sick, III, 187
Bookselling, and the U.S. catalog (Roesgen) I, 569; Are you behind the times? (Clark) I, 571; Critic's rules for disposing of children's books, III, 447
Bookshelves, Bookcase for small school library (Darney) V, 66; Children's bookshelves (Way) V, 204
Boone library, China, illus. IV, 529; school, class of 1930, illus. V, 395
Booth, Mary J. Geographic material, III, 206
Borrowing, Interlibrary. See Interlibrary loans
Borsodi, Ralph, on distribution, V, 83
Bostwick, Arthur E. biog. note, III, 162; China: not literate but literary, III, 59; Classics of American librarianship (ann) III, 696; letter on reserve books, III, 643; quoted on censorship, III, 582; Standardization, II, 451
Bowerman, George F. biog. note, IV, 122; Censorship and the public library (ann) V, 287, 536; Increasing the library's appropriation, II, 227; New biography, IV, 107, 153
Bowers, Edison L. Compulsory automobile insurance (ann) III, 696; IV, 31
Boy scouts: list of government publications (Taylor) V, 636
Boyd, Anne Morris, Exit Miss Lizzie Cox (ann) III, 10, 102; United States government publications (ann) IV, 534, V, 83, 406
Boyd, James, biog. sketch, V, 174
Boynton, Amy L. Reference service in the small library, IV, 393
Boys, books and bait: with list (Coryell) II, 539; books and reading (Barnes) I, 251
Bradford, Gamaliel, as biographer, IV, 110, 157; biog. sketch, IV, 142
Bradford, Roark, biog. sketch, IV, 482
Brainerd, Jessie F. Indispensable *Readers' Guide*, III, 7 sup. 11
Brides, Books for: list, IV, 50
Brockmann, Charles R. III, 405, IV, 531; Bookmobile along the way, III, 498, 535, 589, 684, IV, 17, 69, 115, 163
Bromfield, Louis, biog. sketch, V, 100
Brown, Charles H. Chairman Committee alumni education, V, 147
Brown, Dorothy, Reference works for a small library, V, 516
Brown, Walter L. Buffalo system, V, 47
Brown, Zaidee, Lantern lists (ann) IV, 131; Library key (ann) III, 298; Reference books for a school library, II, 70; Standard catalog for high school libraries (descr. art) III, 166, pt. 2 (ann) III, 200, 241
Browning, Earl W. Business principles applied to loan work, II, 494; Our bound servants, III, 341
Buchan, John, biog. sketch, III, 422
Buck, Margaret, When book week came to Yakima, V, 197
Budget, Children's books and the budget (Engle) V, 183; High school library (Towne) V, 53; replies on, to A. L. A. questionnaire, V, 53; Washington high school library, Milwaukee, V, 53
Buest, Nora A. Children's summer reading, II, 243
Buffalo, library work with children, V, 48
Buker, Lucy M. Letter to a young librarian, IV, 377
Burton, Richard, biog. sketch, IV, 52
Business books, 1920-1926 (Dana) ann. III, 114
Business libraries, references, I, 540, (Hasse) III, 97; Service of (Rose) I, 537; special numbers of *Wilson Bulletin* on, I no. 22, III no. 5; symposium, III, 83
Business service in public libraries, survey (Newark, N.J.) note, V, 78
Byron, George Gordon Noël, 6th Baron, note, V, 460

Cable, Marian, campaign for Youngstown, Ohio, hospital library, V, 533
Cady, Beulah, How to present the *Readers' Guide* to any group, III, 7 sup. 17, 22
Cady, Francis E. quoted, III, 167
Calendar, Thirteen-month (Johnsen) ann. IV, 129
Callaghan, Morley, biog. sketch, III, 618
Campbell, James L. biog. sketch, V, 176
Canada, National Museum, motion picture film, V, 469
Canton Christian College library (Douglass) I, 604
Capek, Karel, biog. sketch, V, 108
Card catalog games as "played" in the children's room (White) I, 168
Caribbean, Books on the: list (Foster) III, 530
Carlson, Pearl G. Indexes to periodicals, III, 352; Librarian and the school faculty, V, 44
Carnegie Corporation, grants for Negro college libraries, V, 311, 314
Carnegie libraries, criticisms, III, 261
Carnegie library school assn. holiday poetry (ann) III, 54, 71, 192, 617
Carr, William G. County unit of school administration (ann) V, 536
Carter, Elizabeth, Forgotten man: poem, IV, 524; Out of print, V, 325
Carter, S. J. Pub. docs. III, 209
Catalog cards, Cutter's rules for filing (note) V, 375; for Wilson publications, III, 113, IV, 178
Cataloging, Cooperative cataloging and the printed catalog, I, 38; for small libraries (Coe) V, 373; in U.S.S.R. III, 356; printed cards and printed catalog, I, 166; Wilson Company projects in cooperative classifying and, III, 236
Cataloging and classification for elementary school libraries, Manual (Johnson) ann. IV, 128, 228
Cataloging and indexing service (Wilson Company) ann. III, 186, 240
Catalogs, Dividing unwieldy, IV, 385
Catholic high school library, Books for: list (Funk) V, 588
Catholic Periodicals Index, adv. V, 13; ann. IV, 332
Censorship, IV, 524; and the public library (Bowerman) ann. V, 287, 536; bibliog. III, 626; bill before Mass. legislature, IV, 210; England (Looker) III, 594; in motion picture: bibliog (Bird) note, V, 333; in rural libraries (Jones) II, 307; of books by the library (Bedinger) III, 621; of speech and press (Beman) note, V, 342; of theater and moving pictures (Beman) note, V, 342; Selection of fiction (Baker) III, 581; views of Lawrence and Bennett, III, 682
Central America: bibliog (Foster) III, 530
Century, absorbed by *Forum*, IV, 523; quarterly publication, IV, 77
Chain, group and branch banking (Willit) note, V, 342
Chain store, bibliog (note) V, 333; Trends in retail distribution (Bloomfield) adv. V, 29, note, V, 84; preprint (ann) IV, 277
Chandler, E. W. Suggestions on publicity, III, 7 sup. 10, 24
Chapman, Maristan, biog. sketch, III, 324
Chemical, metallurgical, and engineering publications, note, V, 288
Chemistry, Comprehensive treatise on inorganic and theoretical (Mellor) note, III, 409; Queensboro public library annotated list on pure (note) V, 650
Chicago University library school, *Library Quarterly*, V, 403
Child study, books on, III, 51
Child welfare, list of organizations issuing pamphlets on (Mehus) III, 205
Children, A.L.A. exhibit of work with, IV, 530; and modern school library: film, IV, 402; and public library, V, 47, 50, 52; Arousing interest of in literature, IV, 313, 379; Bookshelves for (Way) V, 204; Children's books and the budget (Engle) V, 183; Library needs of the foreign child (Lyman) V, 531; Thirty books for young people (Roos) note, V, 213; Work with in small libraries (Hall) II, 131
Children's book reports (Eaton) II, 99
Children's book week, V, 206, 212, 213; Arthurian exhibit, V, 519; Book week and year-round reading (Griesser) IV, 121; booklists in *Publisher and Bookseller*, IV, 75; list of plays in *Maine Library Bulletin*, IV, 128; poster, IV, 76; When book week came to Yakima (Buck) V, 197
Children's books: lists, A. L. A. list of 25 books every child should read, III, 533; Books for junior high school, III, 28; Books for the kindergarten (Dick) III, 678; Books in series not to be circulated (Root) III, 446, discussion, III, 528, 580, 591, 643, 679; Books to be read aloud (Vt. State dept. of educa) III, 538; easy books (Walker) note, V, 212; $500 school library, III, 346; ten popular books, III, 168, 548
Children's books and reading, Boys, books and bait (Coryell) II, 539; Bread vs. dynamite (Fargo) III, 155; Eighth grade reading (Wafford) III, 533; grading of children's books, V, 594; Libraries and the reading of children (Snaith) III, 278; Problem of: references, II, 137; Reading for the junior high school age (Kratz) III, 27; summer reading (Beust) II, 243; summer reading clubs, I, 478; Time-killers (Root)

Children's books and reading—*cont.* III, 675; vacation reading, III, 644
Children's catalog (Sears) 4th ed., ann. V, 215, 277, 405
Children's librarian, as book buyer (Hazeltine) II, 342; How to become a (Hazeltine) note, III, 143
Children's plays, Book revue (Beagle) ann. III, 617; Mother Library's tea party (Hamilton) III, 427; On being a goop (Wofford) V, 635; Plays for children: list (Oglebay) 3d ed (ann) III, 617; Story terrace (Atchinson) ann. III, 10
Chilton, Eleanor Carroll, biog. sketch, III, 614
China: not literate but literary (Bostwick) III, 59; China, yesterday and today (Johnsen) ann. III, 199
Christian names: bibliog. III, 260
Circulation, growth thru work with children: with table, V, 50; What a circulation assistant expects of her chief (Walsh) III, 227; work in public libraries (Flexner) note, III, 143
Citizen's library movement, pamphlet, IV, 333
Citizenship, Reading for: list (Bacon) I, 484
Civil liberty (Phelps) ann. III, 104
Clark, Mary E. Are you behind the times? I, 571; on *Readers' Guide,* III, 7 sup. 21
Classics in translation, III, 354
Classics of American librarianship (Bostwick) ann. III, 162, 696, IV, 30
Classics of the western world (Brebner) note, III, 142
Classification, for elementary school libraries, Manual of cataloging and (Johnson) ann. IV, 128, 228; Modern terminology, IV, 319; teaching (Conner) IV, 513
Classroom libraries, Buffalo system (Brown) V, 47; Kindergarten and the library (Lindeman) V, 199; Library club and the reserve book problem (Whiteman) V, 41
Cleland, Ethel, City directory and its by-products, III, 93
Clements, Edith S. books on flowers and fungi (ann) III, 247; Flowers of coast and sierra (note) III, 454
Clements, Frederic E. books on flowers and fungi (ann) III, 247; and Shear, C. L. Illustrated genera of fungi (ann) V, 406, 599
Cleugh, Sophia, biog. sketch, IV, 360
Clipping collections, Pamphlet and (Hance) I, 473
Clippings, filing, and selection, V, 37
Club programs on books (N.A.B.P.) IV, 523
Coe, Frances R. Cataloging for small libraries, V, 373
College and university libraries, number of books, V, 139; Periodical literature (Walter) III, 283; Purchasing of duplicates (Blanchard) III, 627; University and college libraries of Great Britain and Ireland (Newcombe) ann. III, 173
College librarian talks to students (Lewis) V, 119
College student, High school and the (Walter) III, 3; College student's reading (Reely) V, 445
Collins, Dale, biog. sketch, V, 440
Colophons, test, V, 60, 127
Colum, Padraic, biog. sketch, III, 567
Commerce, list of languages used (note) IV, 398
Commercial arbitration. See Arbitration, Commercial
Commissions and small library publicity (Wheeler) V, 497
Congo, Travels in the (Gide) review, III, 683
Conner, Martha, Notes on the teaching of classification, IV, 513; Practical bibliography making (ann) V, 657
Contents, absorbed by *Readers' Guide,* IV, 218
Cook, Edith L. Pamphlets for the vertical file: list, III, 165; quoted on instruction in use of libraries, III, 415; Vertical file in the small library, III, 131
Cook, Helen A. Librarian looks at magazines, V, 259
Cooperative clearing house, V, 471
Coryell, Hubert V. Boys, books and bait, II, 539
Country readers, What the public library may do for (Balmer) II, 147
County libraries, Art work (Martin) III, 281; bibliog (note) IV, 340; County libraries (Johnsen) ann. V, 342; service to schools (Babcock) II, 150
County manager government (Muller) note, V, 342
County people, Service to (Smith) II, 419
County unit of school administration (Carr) ann. V, 536
Cowgill, Ruth, Some European authors, III, 475
Cowing, Agnes, Books for the browsing corner of a high school library, III, 481, IV, 449; Robin Hood (Heal) review, III, 638; World drama series (Smith) review, III, 638
Cozzens, James Gould, biog. sketch, IV, 50
Crane, Hart, biog. sketch, V, 104; note, III, 395
Crane, Stephen: bibliog (note) V, 327
Cranmer, Gladys R. quoted on use of Cataloging and indexing service, III, 240
Crime and criminal justice, Guide to material on (Kuhlmann) ann. III, 501
Cuba: bibliog (Foster) III, 531
Cummings, E. E. III, 395
Cumulative Book Index, V, 599; 1930 annual, V, 472; world list, IV, 80, 534, V, 223, 227
Currin, Althea M. Ways of library instruction, III, 434
Cutter, Annie L. Open letter to school librarians, V, 40
Czechoslovak names, pronunciation, IV, 463

Dame, Katherine, What is reference work, V, 450
Dana, John Cotton, adult education, IV, 467; bibliog. of (Marcy) note, V, 334; Business books: 1920-1926 (note) III, 245; libraries and fiction, IV, 61; library promotion, I, 379; Of business, III, 83; on censorship, III, 583; poem about, IV, 74; Should museums be useful (note) III, 143; Standardization in libraries, II, 451; Why libraries in high schools, I, 187; Why our libraries do not do more, II, 328
Dance of the books (Hornaday) V, 382
Darnev, Daniel, Bookcase for the small school library, V, 66
Davidson, Adeline T. Increasing the library's appropriation, II, 233
Davidson, Letha M. New generation and good literature, IV, 313, 379
Davies, Louise, Profession seen thru a young librarian's eyes, IV, 389; rejoinders, IV, 515
Davis, Mildred, What is a high school librarian? IV, 453
Davis, Mildred F. Accessibility, convenience, encouragement, V, 652
Davis, William Stearns, biog. sketch, IV, 192
Dayton, H. Irene, Books for the browsing corner of a high school library: list, I, 325
De la Salle, Jean Baptiste, School management: trans (note) V, 364
Debate, Debate coaching (Lahman) ann. V, 148, 342; decisions, IV, 337; for the sake of debate, IV, 118; special number of *Wilson Bulletin,* II, no. 8
Debaters, Bibliography for, ann. IV, 130, 248
Debaters' manual, 6th ed. (Phelps) ann. IV, 31, 130, 327
Debating, American universities and British style of debating (Baird) II, 179; debating union (Withington) III, 404; Elements of good debating (Newton) III, 43; Finding debate audiences (Howes) II, 501; On college debating (Withington) III, 401; Questionnaire for criticism of, III, 42
Debts, Inter-allied, and revision of the debt settlement (Gerould and Turnbull) ann. III, 176
Decimal classification (Dewey) 12th ed (ann) III, 130
Deeping, Warwick, biog. sketch, III, 562; Ten commandments, V, 596; Unrest, V, 596
Dell, Floyd, biog. sketch, III, 662
Delmar, Vina, on women in fiction, III, 693
Desert, children's books on: list, V, 244
Design, *Design in Industry,* monthly bibliog (note) V, 79; *Nature Index* (Ellis) V, 80
Deutsch, Babette, biog. sketch, V, 302
Dewey, Melvil, Decimal classification and relativ index, 12th ed. (ann) III, 130; on libraries and schools, V, 50
Dewey decimal system, Our library: play (Gilmore) V, 186
Diamant, Gertrude, biog. sketch, III, 569
Diaries, Authors of, IV, 165
Dick, Grace I. Books for the kindergarten, III, 678
Dickinson, Asa Don, ed. Best books of our time (ann) V, 535; One thousand best books (ann) V, 535
Dickinson, Emily, V, 326; anecdote, III, 334; bibliog. of (note) V, 327
Dictionary, Value of the (Powell) note, III, 360
Dietrichson, Mary Watkins, Business library and business profits, III, 86
Dilly Tante, Living authors (ann) V, 471, 489, 598, Introd. V, 504; observes, III, 163, 191, 219, 238, 267, 291, 310, 358, 395, 441, 490, 542, 630, 681, V, 61, 137, 194, 255, 326, 388, 459, 504, 629; observes from abroad, IV, 63, 113, 160, 214, 259, 317, 375, 443
Directories, Trade. See Trade directories
Disarmament (Johnsen) ann. IV, 277
Discards, Relieving crowded shelves (Reely) IV, 255
Distribution. See Retail distribution
Documents, for use in smaller libraries: list (Furbeck) III, 368; Use of federal (Pendell) V, 507
Donaldson, Mary E. How Memorial library uses the *Readers' Guide,* III, 7 sup. 8
Doolittle, Hilda, biog. sketch, V, 356
Dorr, Rheta Childe, III, 332

Douglass, Jessie, Library of Canton Christian college, I, 604
Downey, Mary E. Collecting magazines for reference files, I, 83
Drama Shelf: bibliog. IV, 70, 207, 509
Dreiser, Theodore, discusses This madness, III, 471
Dress, Secrets of distinctive: bibliog (Taylor) V, 512
Drury, F. K. W. Novels too good to miss: lists (descr. art) III, 266
Dubois, Pa. public library, annual report, note, V, 470
Duplicates, Purchasing of (Blanchard) III, 627
Dutch books, selected list (note) 595
Duties, Discriminating, and the American merchant marine (Maxwell) ann. III, 10
Dutt, Newton Mohun, III, 697; Baroda and its libraries (ann) III, 599

Eaton, Anne T. Children's book reports, II, 99
Edgerton, Frederick William, on *Readers' Guide*, III, 7 sup. 19
Edison, Thomas O. Newark Public Library pamphlet, IV, 177
Edition, definition, III, 360
Edmands, John, biog. note, V, 469
Edmonds, Walter D. biog. sketch, IV, 96
Education, Federal department of (Johnsen) ann. III, 152
Education Index, III, 213, 501, 549, IV, 125, 528, V, 149; cumulation (ann) IV, 533, 534; Kansas subscribers, IV, 529; new periodicals for indexing, IV, 28, V, 288; questionnaire, IV, 406, 469
Eisenhardt, Dorothy, Library that travels from farm to farm, II, 466
Elliot, Ebenezer, Poem by, V, 461
Ellis, Jessie Croft, *Nature Index*, V, 80
Ellis, Havelock, III, 293
Employment, Stability of (Johnsen) ann. V, 536
Encyclopaedia Britannica (adv) V, 103
Encyclopedias, Revision of, III, 400
Engle, Emma R. Children's books and the budget, V, 183
English classes, high school (Orton) III, 299
Eskimos, children's books: list, V, 244
Essay and General Literature Index, (Sears and Shaw) ann. IV, 229, 341, V, 149, 216, 341, 471, 598; part 2 (ann) V, 656, titles for inclusion, V. 534, list, V, 598
Essay contest, V, 384, 652; winners, V, 592
Europe, children's books: list, V, 248
European war, books for the small library: list (Blackwelder) I, 51
Evolution (Phelps) review, III, 66
Exit Miss Lizzie Cox (Boyd) ann. III, 10
Eysenbach, Esther E. displaying the *Readers' Guide*, III, 7 sup. 20, 21

Fair, Ethel M. What shall we tell the taxpayer? IV, 369
Fairy tales: list, III, 348
Fargo, Lucile F. Bread versus dynamite, III, 155; on school library book budget, V, 53; "Seventeen" and the reference librarian, II, 211: Youth and the news-stand (note) III, 34
Farm, children's books: list, V, 242
Fascism: bibliog. IV, 494, 495, 499, 500
Faulkner, William, biog. sketch, IV, 252
Feis, Herbert, Collection of decisions presenting principles of wage settlement (comment) III, 196
Fiction, future of, III, 542; Libraries and fiction (Dana) IV, 61; Novels too good to miss, lists (Drury) note, III, 266; selection, III, 243, (Baker) III, 581
Fiction calendar, French, III, 449, 494
Fiction section, Standard catalog for public libraries (Bacon) sup. (ann) III, 202, V, 405
Fiddlers' green, definition, V, 394
Field, Rachel, biog. sketch, IV, 144
Find it yourself (Scripture and Greer) ann. III, 296
Fine arts section, Standard catalog for public libraries (Sears) IV, 178, 179, descr. art. III, 451; 2d annual sup (ann) V, 160; Most popular books in, III, 262; out of print books, III, 189, 241
Finger, Charles Joseph, biog. sketch, IV, 51
Finney, Grace B. Picture collection, I, 441
Firkins, Ina Ten Eyck, Index to plays (ann) III, 149; Index to short stories supplement (ann) III, 598
Fisher, A. E. biog. sketch, III, 666
Fisher, Winifred, on work with foreign born, III, 497
Five day week (Beman) ann. III, 215
Flavin, Martin, biog. sketch, V, 292
Flexner, Jennie M. Bringing the books and the readers together, II, 490; Circulation work in public libraries (note) III, 143
Flood control (Beman) ann. III, 271
Flowers and fungi, books by F. E. and E. S. Clements (ann) III, 247; note, III, 454
Forbes, Esther, biog. sketch, V, 492
Ford, Ford Madox, biog. sketch, V, 228; note, 250
Foreign born, Work with (Fisher) III, 497
Foreign child, Library needs of (Lyman) V, 581
Forgotten man: poem (Carter) IV, 524
Forsberg, Allen B. Unemployment insurance (ann) III, 11
Forsyte saga (Galsworthy) note, III, 449, 544, V, 268
Fortune, business magazine, IV, 217
Forum, absorbs *Century*, IV, 523
Foster, Harry L. biog. sketch, III, 664; Books on the Caribbean: list, III, 530
Foster, W. E. obit. V, 146
Franck, Harry A. biog. sketch, III, 330
Frank, Leonhard, biog. sketch, IV, 367
Frankenstein, Louis M. See Seligman, Marjorie, joint auth.
Frebault, Marcelle, Notes on a picture collection, III, 233; Picture collection, 4th ed (adv) V, 29
Free trade (Johnsen) ann. V, 342
Freeman, H. W. biog. sketch, III, 473
Freeman, R. Austin, biog. sketch, III, 329; biog. booklet, ann. III, 360
French literature, Some European authors (Cowgill), III, 476
Frost, Robert, V, 629; biog. sketch, IV, 100
Fugitive material, in the school library (Henry) V, 35; bibliog. V, 39; filing, V, 36 (Lathrop) 576; list of publishers of, V, 578
Fulop-Miller, Rene, biog. note, IV, 399
Fungi, Illustrated genera of (Clements and Shear) ann. V, 406, 599
Funk, Beryl, Book selection for the Catholic high school library: list, V, 588
Furbeck, Mary E. List of documents for use in smaller libraries, III, 368
Furniture: bibliog. IV, 333

Gaelic literature (O'Cleirigh) V, 254
Galsworthy, John, Forsyte saga, III, 449, 544
Gardens, state publications for homemaker and garden lover: list (Taylor) V, 510
Garland, Hamlin, biog. sketch, III, 466
Gathany, J. Madison, Using magazines in history classes, I, 4
General Education Board, grants for Negro college libraries, V, 311, 314
Geographic material (Booth) III, 206
Gerhardi, William, biog. sketch, V, 436
German immigrant and his reading: list (Peschke) note, III, 638
German literature, Some European authors (Cowgill) III, 478
Gerould, James Thayer, III, on Union list of serials, 47; and Turnbull, Laura S. Interallied debts and revision of the debt settlements (ann) III, 248
Ghost stories: list, V, 595
Ghost writers, V, 400, 594, 595
Gide, André, biog. sketch, V, 110; Travels in the Congo, review, III, 683
Gilmore, Alice F. Our library: play, V, 186
Girls, Catalog of literature for advisers of young women and (Pierce) sup (ann) V, 278; List of books for girls (Power) 4th ed (ann) V, 148
Glaspell, Susan, biog. sketch, III, 372
Glasgow, Ellen, biog. sketch, IV, 424
Glenn, Isa, biog. sketch, V, 442
Glints in the sand (ann) III, 617
Goethe, Johann Wolfgang von, comment by Spengler, V, 505
Goree, Edwin Sue, on teaching use of *Readers' Guide*, III, 7 sup. 14, 19, 20
Gorky, Maxim, biog. sketch, IV, 354
Gould, Helen F. and Grady, Emma A. List of subject headings for information file, 2d ed (note) III, 246
Government publications, as sources of information for libraries (Boyd) ann. V, 83, 406; checklists: bibliog. V, 37; selection of useful, V, 37; United States (Boyd) ann. IV, 534, V, 83, 460; Use of federal documents (Pendell) V, 507
Grady, Emma A. See Gould, Helen F.
Graham, Dorothy, biog. sketch, V, 364
Granberry, Edwin, biog. sketch, V, 28
Great Britain and Ireland, Traveller's guide to (ann) IV, 343, 473, 534
Greek literature, translations, III, 354
Gregory, Winifred, List of serial publications of foreign governments (note) V, 403
Green, Julian, biog. sketch, III, 518
Greene, Graham, biog. sketch, IV, 98
Greer, Margaret R. Library lessons in the curriculum, III, 669; missing books, III, 571. See also Scripture, Elizabeth
Griesser, Marjorie, American library in Paris, V, 250; biog. note, IV, 122; Book week and year-round reading, IV, 121

Gross, Michael, Publisher's Jabberwock: poem, V, 73
Grugan, L. C. Theosophical literature, V, 518
Guedalla, Philip, as biographer, IV, 110, 155
Guest, Edgar, title contest, III, 291
Gunterman, Bertha, biog. sketch, V, 57; Ella Young, V, 632

Haffkin-Hamburger, Louise, Manual for small and middle-sized libraries (note) V, 339
Haines, Helen, Publishers' jabberwock: poem, V, 333
Haiti: bibliog (Foster) III, 531
Haldane, J. B. S. biog. sketch, III, 619
Halkett, Samuel, and Laing, John, Dictionary of anonymous and pseudonymous English literature, new ed (ann) III, 69
Hall, Anna Gertrude, Library work with children in small libraries, II, 131
Hall, Mary E. Books for the browsing corner of a high school library: list, I, 118; What to read on high school libraries: list, I, 113
Hamilton, Elizabeth, Mother Library's tea party, III, 427
Hamilton, Mary Agnes, biog. sketch, IV, 432
Hampton Institute library school, V, 313, 314
Hamsun, Knut, biog. sketch, 514; model for Isak, III, 376
Hance, Emma, Pamphlet and clipping collections, I, 473
Handbook series, new titles, IV, 534; printed catalog cards for, III, 113
Handy, Dora Keen, on library service, III, 643
Hansl, Eva v. B. pamphlet on child study (note) III, 51
Hardy, Thomas, III, 337; bibliog (Lahman) note, V, 334; readers, V, 397
Harwood, Anne E. obit. III, 549
Hasse, Adelaide R. Development of business libraries, III, 84; Some business library references: list, III, 97
Hazeltine, Alice I. Children's librarian as a book buyer, II, 342; How to become a children's librarian (note) III, 143
Hazeltine, Mary E. Anniversaries and holidays (note) III, 311
Haycraft, Howard, note, IV, 531
Heal, Edith, Robin Hood, review (Cowing) III, 638
Health, bibliog (Taylor) V, 513; and hygiene, list of organizations issuing pamphlets on (Mehus) III, 203, 292
Heaps, Willard A. Big Four, V, 652
Henry, Florence A. Fugitive material in the school library, V, 35
Herbst, Josephine, biog. sketch, IV, 291
Hering, Hollis W. Art of annotating, III, 576
Herron, Miriam, Next-to-nothing library of modern authors, III, 182, 211, 243, 269, 360, 496
Hess, E. Pearl, Studies in modern poetry, V, 377, 455
High school and the college student (Walter) III, 3
High school librarians, book knowledge test, III, 684; book selection test, III, 492, 544; High school pupil librarians (Hubbell) IV, 457; qualifications, I, 318; reading lists, I, 121, 319, 320; remuneration, IV, 453; vocabulary test, III, 588; What is a high school librarian (Davis) IV, 453
High school libraries, Advertising the school library (Shaffer) V, 572; articles in *Virginia Journal of Education*, IV, 528; bibliog (Hall) I, 113; books for the browsing corner: lists (Cowing) III, 481, IV, 440 (Dayton) I, 325 (Hall) I, 118; books for use of: lists (Wood and O'Connell) II, 101; budgets (Pope) I, 316 (Towne) V, 53; construction problems, IV, 439; duty toward college freshmen (Walter) III, 4; essentials of, IV, 436; Fugitive material in (Henry) V, 35; furniture, IV, 441; Instituting high school library service (Howard) V, 584; Library club and the reserve book problem (Whiteman) V, 41; Modern high school and its library (Hill) IV, 435, reprint (note) V, 69; opinions of librarians and educators on, I, 187; opportunities for study in (Warren) I, 139; papers and magazines in (Murch) II, 423; problems, I, 20, 323, 449; purpose (Louis) V, 133; School librarians' round table, V, 580; School library from three boxes of books (Bennett) IV, 456; score card for school libraries, IV, 436, 441; selections for science library (Webb) note, V, 209; standards, I, 459, V, 77; symposium, I, 107; types, IV, 438. See also Junior high school libraries; School libraries
High school literature, Illustrative material for (Wheeling and Hilson) note, IV, 534
Hill, Andrew P. jr. Modern high school and its library, IV, 435, reprint, note, V, 69
Hill, Aubry Lee, Reserve books on open shelves, V, 621
Hill, Frank Ernest, biog. sketch, V, 106
Hillyer, Virgil M. biog. sketch, V, 368; Child's history of the world banned in Perth Amboy, V, 462
Hilson, Jane Anderson. See Wheeling, Katherine E. joint auth.
Hindus, Maurice, biog. sketch, V, 370
Hirshberg, Herbert S. Increasing the library's appropriation, II, 229
History, use of magazines in teaching, I, 4
History and travel section, Standard catalog for public libraries, (ann) IV, 178, 179, V, 404, 1st sup (ann) V, 160
Hitchler, Theresa, Library assistant in the loan department, II, 483
Hobart, Frances, Problems of the small library, III, 251
Hodgson, James G. Ballad of the reference librarian, IV, 170; biog. note, IV, 122, 170; More notes of a visiting librarian, IV, 263; Travel notes of a visiting librarian, IV, 116
Hoge, Elizabeth, on filing periodicals, III, 7 sup. 5
Holidays, Anniversaries and (Hazeltine) note, III, 311; poetry collections (Carnegie library school assn) ann. III, 54, 192, 617
Home, beautifying, IV, 529; list, IV, 507; building, bibliog. IV, 507; state publications for home maker and garden lover: list (Taylor) V, 510
Hopkins, Florence M. Plea for the library in public schools, I, 190
Hopkins, Gerard Manley, biog. note, V, 256; defense, V, 61
Hornaday, Florence, Dance of the books, V, 382
Hosken, Clifford, biog. note, V, 72
Hospital libraries, II, 404; books for the sick, III, 187; Service in (Sumner) I, 480; special number of *Wilson Bulletin*, II no. 20
Housekeeping: bibliog (Taylor) V, 512
Howard, Blanche, Instituting high school library service, V, 584
Howes, Raymond F. Finding debate audiences, II, 501
Hubbard, Kin, obit. V, 396
Hubbell, Dorothy V. High school pupil librarians, IV, 457
Hudson, Stephen, biog. note, V, 138
Hughes, Richard, biog. sketch, III, 660
Hulbert, Archer Butler, bibliog (note) IV, 177
Hull, Helen, biog. sketch, V, 114
Huntington, T. W. biog. note, IV, 520; Books about Italy, IV, 493
Hurst, Fannie, biog. booklet (note) III, 496; on debt to public library, III, 361
Hutchins, Margaret, Johnson, Alice and Williams, Margaret S. Guide to the use of libraries, abgd. ed (ann). III, 298; 4th ed (ann) III, 617

Importations, sale by H. W. Wilson Company, IV, 129
Impression, definition, III, 360
Incunabula, and Americana, 1450-1800 (Stillwell) review (Sears) V, 650; *Die typen der inkunabelzeit* (Consentius) note, V, 274
Indexes, Dissertation on, III, 235
Indians, children's books: list, V, 243
Industrial Arts Index, III, 239, IV, 533, 534, V, 472; new periodicals for indexing, IV, 27, 28
Information, bulletin of Association of special libraries and information bureau, IV, 177
Ingles, May and McCague, Anna, Teaching the use of books and libraries (ann) V, 278
Installment buying (Muller) ann. III, 298
Insurance, Compulsory automobile (Bowers) ann. III, 696; for libraries, IV, 530
Interlibrary loans, IV, 391; Locating books for (Winchell) ann. V, 343
International Index to Periodicals, III, 239, IV, 533, 534; new periodicals for indexing, IV, 27, 28, V, 288; 1928-June, 1931 cumulation (ann) V, 658
International understanding, Aids to: list (Newark pub. library) note, III, 244
Ireland, modern literature, V, 254; Traveller's guide to Great Britain and (ann) IV, 343, 534
Irwin, Mary Leslie, Anthony Trollope, bibliog (ann) III, 10
Irwin, Wallace, V, 332; biog. note, V, 71
Italian immigrant, reading, IV, 498
Italian literature, bibliog. IV, 496, 501, Some European authors (Cowgill) III, 475
Italian literary guide service, headquarters: illus. IV, 497; list of books about Italy, IV, 493
Italy, bibliog (Huntington) IV, 493; commerce: bibliog. IV, 498

Jackson, Anne Wakely, Mother Goose in bookland: poems, V, 162
Jackson, Margaret, Publicity in libraries, II, 362
Jamaica: bibliog (Foster) III, 531
James, Henry: bibliog (note) V, 209
Janzow, Laura M. Library without the walls (ann) III, 53
Japan, children's books: list, V, 244

Jewish life in modern literature, biblioog (Acklam) note, V, 333
Johnsen, Julia E. Agriculture and the tariff (ann) III, 176; Baumes law (ann) IV, 81; China yesterday and today (ann) III, 199; County libraries (ann) V, 342; Disarmament (ann) IV, 277; Federal department of education (ann) III, 152; Free trade (ann) V, 342; Jury system (ann) III, 215; Law enforcement (ann) IV, 405; National defense (ann) IV, 129; Questions of the hour (ann) III, 104; Stability of employment (ann) V, 536; Thirteen-month calendar, (ann) IV, 129; War, cause and cure, review (Page) III, 66
Johnson, Alice S. See Hutchins, Margaret
Johnson, Allen, obit. V, 470
Johnson, Charles Hughes, Need of an agressive campaign for better school libraries, I, 188
Johnson, Elizabeth, Reading for pleasure is not the main thing, III, 679
Johnson, Laurence B. on mutilation of library material, V, 594
Johnson, Margaret Fullerton, Manual of cataloging and classification for elementary school libraries (ann) IV, 128, 228
Jones, Caroline L. Censorship in rural libraries, II, 307
Jones, Elizabeth V. School library contests, V, 580
Jones, John Paul, children's books: list, V, 246
Jones, Llewellyn, How to criticize books (note) III, 332
Jones, Olive M. on work with delinquents, III, 644
Jones, Perrie, ed. Hospital libraries issue of Bulletin, II, 404
Journey's end, IV, 213; source of title, IV, 398
Joyce, James, III, 441; Ulysses, review, III, 632
Judge, William Q. on theosophy, note, V, 527
Julius Rosenwald fund, grants for Negro college libraries, V, 314; grants for southern county libraries, V, 311, 315; library scholarships for men, V, 79
Junior high school libraries (Slauson) III, 485; Magazines for (Bishop) V, 58
Jury system (Johnsen) ann. III, 215

Kaleidoscope: poem (West) V, 315
Kane, Andrew J. Seven ages of library periodical files, IV, 387
Keats, John, note, V, 460; Reference list on, III, 538; Studies in Keats (Murry) note, V, 328
Kent, Rockwell, biog. sketch, IV, 356
Kerr, Bessie Warner, Book marks we have met: poem, V, 334
Kettridge, J. O. Dictionary of technical and general terms and phrases (ann) III, 40, 199
Kindergarten, and the library (Lindeman) V, 199; book list, V, 202
Kirby, J. P. Criminal justice, descr. art (Colvin) III, 295
Koch, Theodore Wesley, Reading: a vice or a virtue (note) III, 50; Tales for a bibliophile (note) III, 694
Koestler, Teresa F. Room that grew, V, 67
Komroff, Manual, biog. sketch, IV, 364
Kratz, Ethel, Reading for the junior high school age, III, 27
Krause, Louise B. Relation of the library to business education, I, 189
Kreymborg, Alfred, biog. sketch, IV, 208
Kuhlmann, Augustus Frederick, Guide to material on crime and criminal justice (ann) III, 501

La Farge, Oliver, biog. sketch, IV, 486
Lahman, Carroll P. Debate coaching (ann) V, 342, 535
Laing, John. See Halkett, Samuel
Languages, List of commercial (note) IV, 398
Lantern lists (Brown) ann. IV, 131
Lathrop, Ruth M. Filing of fugitive material, V, 576
Latimer, Margery, biog. sketch, V, 232
Latin America, Intervention in (Beman) ann. III, 248
Latin literature, translations, III, 355
Law enforcement (Johnsen) ann. IV, 405
Lawrence, D. H. biog. sketch, III, 610; comment, III, 691; on censorship, III, 682
Lawrence, T. E. to translate Odyssey, V, 393
Lease, Evelyn, Librarian's reading, III, 685
Leather bindings, treating, III, 409
Legal periodicals, *Index to Legal Periodicals* (ann) IV, 178
Lehman, Josephine A. Junior high reserve system, V, 587
Lenski, Lois, biog. sketch, V, 556
Lent, reading list, IV, 340
Leonard, Jonathan, biog. sketch, IV, 490
Lewis, D. B. Wyndham, biog. sketch, V, 296
Lewis, Eleanor F. College librarian talks to students, V, 119
Lewis, Dora J. Library house cleaning, II, 292
Lewisohn, Ludwig, Mid-channel, review, III, 683
Liberties, Our ancient (Whipple) ann. III, 118
Librarians, and education (Judd) V, 531; Letters to a young librarian (Buker) IV, 377; medieval, V, 131; personality (Linn) V, 531; qualifications and duties in a small library (Hobart) III, 254; reading of (Walter) II, 486; Three librarians in the publishing world, V, 55; What a circulation assistant expects of her chief (Walsh) III, 227; women, V, 146. See also High school librarians; School librarians
Libraries, and adult education (A.L.A). note, III, 34; and book clubs, V, 258; and motion pictures, III, 303; and the reading of children (Snaith) III, 278; as universities (Quiller-Couch) V, 39; cost of books, IV, 369; Directory of Phila. libraries, sup (note) IV, 402; Family, contest, IV, 213; Fanny Hurst on, IV, 250; great unreached and why (Stearns) III, 523, discussion, III, 643, 675; How to organize (Miller) V, 403; ideal location (Wakefield) III, 257; in farm districts, IV, 162; in small towns, IV, 383; library's part in the revival of learning (Paulmier) V, 130; pay collections, III, 595; Problem of the small library (Hobart) III, 251; Reference service in small library (Boynton) IV, 393; reserve lists (Bostwick) III, 643; service to patrons, III, 642, IV, 17; Southern, IV, 116; Story of a township library (A.E.W.) IV, 329; Sunday and holiday use, IV, 340; use by biographers, III, 577. See also Business libraries, County libraries, High school libraries, Public libraries, School libraries, Small libraries, Special libraries, University libraries
Libraries and schools, IV, 270, 382; articles in *Virginia Journal of Education*, IV, 528; Buffalo system (Brown) V, 41; Cooperation of the public library and public school (Price) V, 50; Dewey, Melvil, quoted, V, 50; How librarian can help geography teacher, IV, 206; Pittsburgh cooperative plan, IV, 8; Public library and the schools (Barker) IV, 5
Libraries, Southern (Brockmann) III, 535, 589, 634
Libraries, U.S. Post impressions (Roland-Marcel) III, 585
Library advertising, III, 532
Library appropriation, symposium, II, 227, 248, 266
Library assistants, in the loan department (Hitchler) II, 483
Library association of Great Britain, Year's work in librarianship (ann) III, 172, 503
Library building, remodeling old house for, II, 259
Library classics. See Classics of American librarianship series
Library discounts, results of questionnaire, III, 409
Library extension (A.L.A.) note, III, 35; work and publicity (McColvin) ann. III, 68
Library facilities, Lack of, IV, 21
Library in the school (Fargo) ann. IV, 460
Library incomes, I, 379; table, I, 578
Library instruction, Aids in teaching use of the library, III, 185; Find it yourself (Scripture) ann. III, 296; Finding it in books (McDonnell) III, 275; Guide to the use of libraries (Hutchins and others) abgd ed (ann) III, 298; 4th ed (ann) III, 617; High school and college student (Walter) III, 3; Instructing students in the use of libraries (Lewis) V, 119; Library key (Brown) ann. III, 298; Library lessons in the curriculum (Greer) III, 669, bibliog. III, 674; results (Cook) III, 415; Teaching the use of books and libraries (Ingles and McCague) note, V, 278; Ways of library instruction (Currin) III, 434
Library key (Brown) ann. III, 298
Library law (Sanderson) ann. III, 173
Library Mirror, V, 147
Library of Congress, research consultants, IV, 294
Library of Congress cards, for nonfiction in small libraries, V, 375
Library plays, Exit Miss Lizzie Cox (Boyd) ann. III, 10, 102; Library and the Joneses (Baker) ann. III, 118
Library primer for high schools (Severance) note, III, 66
Library problems, fellowship grants for study, IV, 274
Library publicity, promotion (Dana) I, 379; Publicity in libraries (Jackson) II, 362
Library Quarterly, V, 117, 403
Library reports, V, 470
Library Review, note, III, 98, 244
Library schools, accredited, IV, 528; Carnegie library school of Atlanta, V, 77; College course to prepare for, IV, 204; investigation of applicants, IV, 206; Selection of library students (Williamson) IV, 203; value (Munn) IV, 331

Library service, degree of ability needed, IV, 205, 389; financial recompense, IV, 389; standards (Morgan) II, 1; stimulus to workers, IV, 389
Library science, scholarships and loan funds for students of, III, 168
Library Science Quarterly, note, III, 9
Library supplies, I, 122
Library tests, Use of reference books (Oldham) II, 214
Library tools, display, IV, 339; Knowledge of, IV, 18
Library trustees, duties (Hobart) III, 253
Library within the walls (Moody) ann. IV, 30, 227
Library without the walls (Janzow) ann. III, 53
Library work in a rural school (Lynch) II, 291
Library's aid in America's Making pageant (Williams) I, 633
El Libro, V, 403
Light, children's books: list, V, 245
Lincoln, encomium (Cox) III, 489; library, V, 402; museum, V, 333
Lindeman, Norma C. Kindergarten and the library, V, 199
Linn, James Weber, on librarians' personalities, V, 531
Lippmann, Walter, biog. sketch, IV, 94
Literary criticism, American, III, 238
Literature, contemporary literature for college students, V, 449; Illustrative material for junior and senior high school literature (Wheeling and Hilson) ann. V, 83, 278; Index to general, IV, 83; Jewish life in modern: bibliog (Acklam) note, V, 333; Russian, V, 506; Theosophical (Grugan) V, 518
Literature and philology section, Standard catalog for public libraries (ann) V, 599
Living authors (Dilly Tante) ann. IV, 471, V, 598; adv. V, 489; Introd. V, 504
Loans, Interlibrary (McMillen) ann. III, 226
Logasa, Hannah, High school library (note) III, 452
Loan department, Bringing books and readers together (Flexner) II, 490; business principles applied (Browning) II, 494; Library assistants in (Hitchler) II, 483; twentieth century methods (Welles) II, 323
Long, Alice B. State school library laws: digest, I, 505
Long Lance, Chief Buffalo Child, biog. sketch, III, 374
Looker, Samuel J. on censorship in England, III, 595
Lovelace, Maud Hart, biog. sketch, V, 170
Lovis, Marion, Junior high school library objectives, V, 133; questions on school libraries, V, 564
Lowell, Amy, Sea shell: poem, III, 674
Loyola educational index, III, 501
Ludwig, Emil, III, 337, 662; as biog. IV, 109, 156
Lumbering, children's books: list, V, 244
Lurie, Charles N. *New York Times* index, 1930 (descr. art) V, 501
Lyman, Jean, Library needs of the foreign child, V, 581
Lynch, Virginia, Library work in a rural school, II, 291
Lynd, Robert S. on rapid reading, III, 442
Lyon, Mary, anecdote, III, 334
Lysaght, Edward, V, 276
Lysistrata, pronunciation, V, 332
McCague, Anna. See Ingles, May, joint auth.
McClure, S. S. III, 345
McColvin, Lionel, Library extension work and publicity (ann) III, 68
McDonnell, Mary, Finding it in books, III, 275
McFarland, Blanche B. on *Readers' Guide*, III, 7 sup. 19, 21, 22
MacGeorge, Aileen E. On borrowing, IV, 391
McGraw-Hill Book Co. enters trade field, V, 143
McLaughlin, Thomas J. V, 80; por. IV, 69; Bookmobile along the way, IV, 265
MacLeish, Archibald, note, III, 395
McLellan, Mary B. Inexpensive information for travellers, IV, 502; letter, III, 489
Mcleod, Robert D. edits *Library Review*, III, 98
McMillen, James A. Interlibrary loans (ann) III, 226
McNeely, Sylvia, note and por. V, 521
Maeterlinck, Maurice, note, V, 209
Magazines. See Periodicals
Malone, Dumas, ed. Dictionary of national biography, V, 470
Manley, Marian C. New worlds to conquer, III, 88; What makes a business branch, III, 89
Mann, Thomas, biog. sketch, IV, 290
Mansfield, Katherine, quoted, III, 542
Maps, list of collections in District of Columbia (note) IV, 530; Map of good stories (Paine) illus. V, 645
Marble, Annie Russell, biog. sketch, V, 616
Marcel, Pierre Roland-. See Roland-Marcel, Pierre
Marriage, Books about: list, IV, 507
Martin, Adele C. Another use for the *Readers' Guide*, IV, 320
Martin, Helen, work on Children's catalog, V, 84
Martin, Lenala A. Art work in a county library, III, 281
Massee, May, biog. sketch, V, 55
Maurois, André, as biographer, 108, 156; biog. sketch, IV, 420; on contemporary French writers, III, 491
Maxwell, Lloyd W. Discriminating duties and the American merchant marine (ann) III, 10
Mead, Margaret, biog. sketch, V, 306
Medicine, Socialization of (Phelps) ann. V, 342
Medieval libraries, V, 130
Mehus, O. Myking, Educational pamphlets, III, 203
Mellor, Joseph William, Comprehensive treatise on inorganic and theoretical chemistry (note) III, 409
Mencken, H. L. on Carnegie libraries, III, 261
Mendenhall, Ida M. School library and the teacher: with list, I, 219
Merchant marine, American, Discriminating duties and the (Maxwell) ann. III, 10
Mid-channel (Lewisohn) review, III, 683
Millay, Cora Buzzell, obit. V, 646
Miller, Dorothy P. Picture index, III, 234
Miller, Rene Fulop-. See Fulop-Miller, Rene
Miller, Zana K. How to organize a library, 7th ed (note) V, 403. See also Ovitz, Delia G. joint auth.
Milton, John, note, V, 460
Minneapolis public library, branch for social workers, III, 168; readers' advisory service, III, 408
Minster, Maud, questionnaire on use of *Readers' Guide*, III, 454
Mr. Gay (Sherwin) review, III, 638
Mitchell, Lillian Herron, Not to be circulated, III, 580
Monasteries, Libraries in medieval, V, 130
Montaigne, Michel de, III, 334
Montogue publications (Richardson) ann. V, 83
Moody, Katherine Twining, Library within the walls (ann) IV, 30, 227
Moore, George, announces last novel, III, 499; note and por. V, 504
Mordaunt, Elinor, biog. sketch, III, 470; note, V, 596
Moresby, Louis. See Beck, Mrs. L. Adams
Morgan, Jay E. Standards of library service, II, 1
Morley, Linda H. Indexes to business information, III, 96
Morrow, Helen M. Suggestions on library publicity, III, 7 sup. 10
Mose, Einar, Future of catalogs and collections, IV, 385
Mother Goose in bookland: poems (Jackson) V, 192
Mother Library's tea party (Hamilton) III, 427
Mother's day: list of books (note) IV, 467
Motion pictures, Bibliography on the motion picture (Ramsaye) III, 302; list of organizations issuing material on (Mehus) III, 205; origin, III, 305; What about the movies, III, 302
Mower, Anna, Cat looks at the king, IV, 383
Mudge, Isadore G. New guide to reference books, price, III, 9, 26; on Index to plays, III, 195; Some reference books of 1929 (note) V, 78
Muller, Helen M. County manager government (ann) V, 83, 216; Government fund for unemployment (ann) IV, 31, 81; Installment buying (ann) III, 298
Munich, library street car, III, 270
Municipal reference library of New York, V, 402
Munn, Ralph, biog. note, IV, Library mission of magazines, IV, 59
Murch, Effie S. Papers and magazines in the high school library, II, 423
Murry, John Middleton, biog. sketch, V, 14; Studies in Keats (note) V, 328
Museums: Should museums be useful (Dana) note, III, 143
Music, filing and shelving, V, 38; in Cleveland public library, V, 533; in the library, care and treatment (Wallace) note, III, 142; need for index to collection, IV, 117
Music week, Books for: list, II, 215
Mutilation of library material (Johnson) V, 594
Myths, children's books: list, V, 248
Names, Chinese, III, 547; Spanish, III, 547. See also Christian names
N. A. B. P. annual meeting, IV, 272; book posters, IV, 322, 442; news, IV, 272, 322, 388, 442, V, 136, 203, 269, 330; Summer publicity for libraries, V, 579
National defense (Johnsen) ann. IV, 101, 129
National education asociation, resolution favoring library service, V, 79

Naturalization, Library aids in: list, II, 262
Nature study, children's books: list, V, 249
Negro in Africa and America, Bibliography of (Work) ann. III, 250, 259, 286
Negroes, bibliog. IV, 338; libraries in Negro colleges, V, 313; libraries in Negro schools, V, 314; Library service to (Shores) V, 311
New arts, Philip N. Youtz, ed. IV, 211
New Freeman, IV, 397
New York public library, V, 339; American history room picture index (Miller) III, 234
New York Times Index, IV, 277, 463; 1930, annual (Lurie) V, 501
Newark Evening News, weekly book discussion, V, 401
Newark, N.J. public library, Aids to international understanding: list, note, III, 244; book discussions in *Newark Evening News*, V, 401; business branch, III, 85; *Design in Industry*, note, V, 79; display of reference tools: illus. V, 79; patronage by children, III, 167; picture collection (Frebault) III, 233; Survey of business service in public libraries of 109 large cities (note) V, 78
Newcombe, Luxmore, University and college libraries of Great Britain and Ireland (ann) III, 173
Newton, Willis T. Elements of good debating, III, 43
Nicolson, Harold, as biographer, IV, 155
Nordhoff, Charles, biog. sketch, V, 560
Norton, Mabel, biog. note, 74; Garden libraries of Portugal, IV, 65
Norwegian literature, Some European authors (Cowgill) III, 479
Noyes, Alfred, biog. sketch, V, 2

O'Cleirigh, Deasmumhan, New Gaelic literature, V, 254, 529
O'Conaire, Padraice, V, 254
O'Donnell, Peadar, biog. sketch, III, 328
Official Aviation Guide, V, 75
Oglebay, Kate and Seligman, Marjorie, Plays for children: list, 3d ed (ann) III, 617
O'Grianna, Seamus, V, 276
O'Laoighaire, Peadair, V, 276
Old age pensions (Beman) ann. III, 115
Oldham, S. R. Library test, II, 214
Oliver, John Rathbone, biog. sketch, IV, 242
Oman, Carola, biog. sketch, V, 432
Omnibus books, V, 142
O'Neill, Rose, biog. sketch, III, 667
Ontario library association, historical sketch (note) III, 26
Oregon, Eastern, library association formed, V, 78
Orton, Wanda, Certain juveniles, III, 299
Osterhout, Lyle G. How to extend the usefulness of the *Readers' Guide*, III, 7 sup. 15
Ovitz, Delia G. and Miller, Zana K. Vertical file in every library, II, 163
Owen, Grace Arlington, Using the *Readers' Guide*, III, 7 sup. 6; We teach ourselves and others, V, 655
Owens, Henry Grady, High Point high school library, V, 585
Oxford English dictionary (ann) III, 264; sup (ann) III, 496

Package libraries, development in colleges and universities (Scott) II, 503
Page, Kirby, review of War, cause and cure (Johnsen) III, 66
Paine, Paul M. Map of good stories, illus. V, 645
Palestine University library, illus. V, 118; note, V, 140
Palindromes, V, 195, 255
Pamphlets, and clipping collections (Hance) I, 473; classified list (Cook) III, 137, 165; collection of Brooklyn Botanic Garden, IV, 216; educational, list of organizations issuing (Mehus) III, 203, 292, 360; filing, V, 576; finding lists: bibliog. V, 37; fugitive material in the school library (Henry) V, 35; vertical file, I, 350
Panama: bibliog (Foster) III, 532
Parents Magazine, awards, IV, 397
Partenhemer, Louise S. Book travelog, V, 252
Paulmier, Hilah, Library's part in revival of learning, V, 130
Peace, list of organizations issuing pamphlets on (Mehus) III, 204, 292
Pearce, Helen, biog. sketch, III, 521
Pellett, M. E. Water transportation; a bibliography, guide and union catalogue (ann) V, 657
Pendell, Lucille H. Use of federal documents, V, 507
Pennsylvania Library Association award to H. W. Wilson, IV, 461
Periodical indexes, chronological chart, II, insert f. 550
Periodicals, back numbers, adv. IV, 103, 149; census statistics, III, 26; Collecting, for reference files (Downey) I, 83; Evolution of (Wright) III, 107; filing (Hoge) III, 7 sup. 5; Fine art of reading current literature (Slosson) I, 67; for small library: with list, I, 54; future, III, 443; growth (Walter) III, 284; in the business field: list (Manley) III, 90; indexes (Carlson) III, 352; indexing, IV, 59; Librarian looks at magazines (Cook) V, 259; Library mission of magazines (Munn) IV, 59; lists, I, 57, for children (note) V, 207, on modern art, III, 540; for junior schools (Bishop) V, 58; making magazine files more available (Askren) IV, 328; most popular, III, 239, 344, 443, IV, 271; typography (Rollins) III, 547; Seven ages of library periodical files (Kane) IV, 387; Twenty-five magazines for high school library (Horton) I, 143; Using magazines in history classes (Gathany) I, 4; value in university libraries, III, 284
Personnel management, Problems in (Bloomfield) adv. IV, 101
Peschke, Melitta D. German immigrant and his reading: list, note, III, 638
Phelps, Edith M. Civil liberty (ann) III, 104; Debaters' manual (ann) IV, 31; Evolution (ann) III, 66; Socialization of medicine (ann) V, 342; University debaters' annuals (ann) III, 14, 175, IV, 30, V, 278; and Ball, E. B. Periodicals of international importance (ann) III, 40
Philadelphia, Directory of the libraries of, sup (note) IV, 402
Philippines, Independence for (Ball) ann. III, 115
Phillpotts, Eden, biog. sketch, III, 418
Philosophy, books for college students: list, V, 448
Photostat service, H. W. Wilson company, IV, 128, 209
Picture books: list, III, 347
Picture collection (Finney) I, 441; Notes on (Frebault) III, 233; Picture collection (Frebault) 4th ed (adv) V, 29; Use of pictures in schools, I, 447
Picture index, III, 234
Pictures, circulation, V, 38; contest, V, 384, for children (note) V, 580, winners, V, 592; filing, V, 37, 576; selection, V, 37; sources: list, V, 38. See also Picture collection
Pierce, Anna E. Catalog of literature for advisers of young women and girls, sup (ann) V, 278
Pioneers, children's books: list, V, 246
Plaister, Cornelia D. Increasing the library's appropriation, II, 232
Plays, Book play for high schools, IV, 323; for junior and senior high schools; bibliog (Seligman and Frankenstein) ann. V, 406, 536; High school library of the future: play (Poray) IV, 447; library plays in *Wilson Bulletin*, note, IV, 473; Our library: play (Gilmore) V, 186; Recent plays in print: bibliog. IV, 70, 196, 512. See also Children's plays, Library plays
Plummer, Mary Wright, Seven joys of reading (note) III, 172
Poems, by students, Glints in the sand (ann) IV, 128
Poetry, children's books: list, V, 247; collections: list, V, 377; criticism, V, 62; Libraries and the reading of children (Snaith) III, 278; Modern, need for index, IV, 117; Studies in modern (Hess) V, 377, 455
Pogany, Willy, biog. sketch, III, 425
Poole's Index, first appearance (Utley) III, 34; Indexes to periodicals (Carlson) III, 352
Poray, Aniela, High school library of the future (play) IV, 447
Portugal, Garden libraries of (Norton) IV, 65
Posters, contest, V, 383; sources: list, V, 38; uses, V, 38
Pound, Ezra, on Carnegie libraries, III, 261
Power, Effie, List of books for girls, 4th ed (ann) V, 148
Powys, John Cowper, biog. sketch, IV, 194
Precious Steins: poem, V, 143
Price, N. H. Cooperation of the public library and public school, V, 50
Priestley, J. B. biog. sketch, IV, 246; note, V, 465
Pringle, Henry F. biog. sketch, III, 380
Pritchard, Martha C. Instruction problems in libraries of teacher-training institutions, V, 125; School library hour, V, 563
Prizes, Famous literary prizes and their winners (Graham) note, V, 521
Program selections for entertainments: list (Walker) I, 515
Prohibition and temperance, list of organizations issuing pamphlets on (Mehus) III, 204
Proofreading, V, 597
Pseudonyms and real names: list, III, 437, 494, 546, 591, 640, 662; rules for indexing, III, 436
Public documents. See United States government publications
Public libraries, Rural teacher and (Van Buren) II, 149; and country readers, II, 147
Publicity, program (Wheeler) V, 497; summer publicity for libraries, V, 579
Publishers, colophons, test, V, 60, 127; in Mexico, V, 530; in Spain, V, 530; risks, III, 359; Test for knowledge of, IV, 67, 333
Publisher's Jabberwock: poem (Gross) V, 73; (Haines) V, 333

Publishing and bookselling (Mumby) note, V, 335
Pupils, as high school librarians, IV, 457
Puppet shows, in library for children, IV, 380

Questions of the hour (Johnsen) ann. III, 104
Quigley, Margery, No more tomorrows, III, 7 sup. 3; on library service, III, 642
Quiller-Couch, Arthur, Library as a university, V, 39
Quotations, Dictionary of (Stevenson) note, V, 526, 596

Race relations, list of organizations issuing pamphlets on (Mehus) III, 204
Radio, use in education, IV, 273, 530
Raftery, Gerald, Liberator: poem, IV, 74
Ramsaye, Terry, Bibliography on the motion picture, III, 302
Readers and primers, A. L. A. list, IV, 275
Readers' Guide, aid in arranging govt. docs (Martin) IV, 320; anniversary, IV, 219; cumulation, ann. IV, 533, 534; descrip (Carlson) III, 352; essay contest, V, 653; frequently of use of indexed periodicals, III, 239; in Rochester libraries, IV, 486; lesson in student use, IV, 445; new periodicals for indexing, IV, 27, V, 341, 406; poster, III, 193; prize contest, III, 49, 113, no. 7 sup 3; questionnaire on use (Minster) III, 454; special no. of *Wilson Bulletin* on, III, no. 7:sup; tribute, III, 67; use in high schools, III, 364 (Walter) III, 5; why not let the reader use it, I, 40
Reading, Analytical study of the reading habit (Savage) II, 387; How to read, III, 442; Librarian's reading (Lease) III, 685; Reading: a vice or a virtue (Koch) note, III, 50; recreational reading (Hobart) III, 251; Seven joys of reading (Plummer) note, III, 172; survey of reading interests of young industrial workers, III, 495
Recitations: Stories and poems for opening exercises: index (Ohr) note, III, 143
Recruiting for librarianship: references, I, 583
Reece, Ernest J. Higher plane of service, II, 455
Reed, Bessie Jane, on *Readers' Guide*, III, 7 sup. 21
Reely, Mary K. College student's reading, V, 445; Relieving crowded shelves, IV, 255
Reference books, 50 reference tools for the business library: list (Manley) III, 92; Indexes to business information (Morley) III, 96; need for instruction in use of reference books (McDonnell) III, 275; Reference works for a small library (Brown) V, 516; Some reference books of 1929 (Mudge) note, V, 78
Reference Shelf, printed catalog cards for, III, 113
Reference tools, contests, V, 383, 452; display, IV, 338, illus. IV, 339. See also Reference books
Reference work, Ballad of reference librarian (Hodgson) IV, 170; in small library, IV, 393; Reference section, patrons and personal assistance (Bailey) IV, 11; What is (Dame) V, 450
Religion, books for college students: list, V, 448
Remarque, Erich Maria, biog. sketch, IV, 190
Reprints, IV, 461
Reserve book problem, Library club and (Whiteman) V, 41; on open shelves (Hill) V, 621; system (Lehman) V, 587
Retail distribution, Ralph Borsodi quoted, V, 83; Trends in (Bloomfield) ann. IV, 472, V, 84
Rice, Elmer, biog. sketch, IV, 101
Richardson, Alice, Index to hymns (ann) V, 83
Richardson, E. C. Bibliography of periodical articles on religion (ann) V, 83; Montogue publications (ann) V, 83
Richardson, Henry Handel, Australian Literature Society award, V, 302; biog. sketch, IV, 104
Riposte, A. See Elinor Mordaunt
Rittenhouse, Jessie B. biog. sketch, V, 548
Roberts, Elizabeth Madox, biog. sketch, IV, 418
Robin Hood (Heal) review, III, 638
Robinson, Edwin Arlington, biog. sketch, III, 326
Rochester (N.Y.) public library, study of patrons, V, 533
Roesgen, J. H. Book selling and the United States catalog, I, 569
Roland-Marcel, Pierre, III, 213; Post impressions, III, 585
Rölvaag, Ole E. biog. sketch, III, 472
Root, Mary E. S. Admonitions of a librarian, III, 357; Not to be circulated, III, 446, discussion, III, 528, 580, 591; Time-killers, III, 675
Rose, Alice L. Service of a business library, I, 537
Rose, Ernestine, Library service to Negroes, V, 312
Rose, Grace D. Increasing the library's appropriation, II, 235
Rosenwald fund. See Julius Rosenwald fund
Rosman, Alice Grant, biog. sketch, IV, 491
Rural libraries, Censorship in (Jones) II, 307
Rural life from the aspect of the social worker: bibliog (note) IV, 340
Rural schools, library work in (Lynch) II, 291; Lists of books for rural school libraries (Zachert) II, 78
Rush, Charles E. Increasing the library appropriation, II, 235
Russell, George (A E) biog. sketch, III, 658
Russell, Phillips, biog. sketch, III, 376
Russian literature: bibliog. V, 506

St. Paul Public Library, Hamline branch (Wakefield) III, 255
San Antonio, junior high schools, choice of periodicals, V, 58, 81
Sand, George, Intimate journal, review, III, 631
Sanderson, Charles Rupert, Library law (ann) III, 173
Sasloe, Rosa L. Book shop: play (ann) V, 70, 287, 401
Saturday Evening Post, III, 345
Savage, Ernest A. Plea for analytical study of the reading habit, II, 387
Saxon, Lyle, biog. sketch, IV, 148
Savers, W. C. Berwick, Manual of library classification (ann) III, 38, 68; on selecting fiction, III, 243
Schars, Eva, Day in a platoon library, III, 383
Scholarships, Library, V, 79
School administration, County unit of (Carr) ann. V, 536; School management (de la Salle) note, V, 364
School associations, library standards, V, 53
School librarians, Librarian and the school faculty (Carlson) V, 44; message from A.L.A. School libraries section, V, 453; Open letter to school librarians (Cutter) V, 40; round table, V, 580; Training the school librarian (Stone) V, 133, recommendation (Russell) V, 127
School libraries, aims, V, 593; and the school paper, III, 644; and the teacher: with list (Mendenhall) I, 219; Book selection (Williams) III, 392; Books for the browsing corner (Williams) II, 83; Bookcase for the library corner (Darney) V, 66; books for: bibliog. V, 242; Bread vs. dynamite (Fargo) III, 155; construction problems, IV, 439; Day in a platoon library (Schars) III, 383; foundation books for: list, II, 43; $500 school library: list, III, 346; $400 elementary school library (Bailey) V, 241; furniture and equipment, III, 406; in New York state (Vought) I, 444; laboratory use of books in teaching grade school subjects, II, 195; Los Angeles budget for books and magazines, III, 410; Missing books (Greer) III, 571; program for Pennsylvania (Zachert) II, 67; questionnaire on elementary school libraries, with replies, V, 565; reference books for› list (Brown) II, 70; School library hour (Pritchard) V, 563; Selected list of Wilson publications for, V, 599; special nos. of *Wilson Bulletin* on, I nos. 7, 11, 15, 19, IV, 9, V, 9; state laws (Long) I, 505; standardization (Zachert) II, 460; standards, III, 406; very small school library, IV, 456; work with delinquents (Jones) III, 644. See also High school libraries, Rural schools
School library management (Wilson) 5th ed (ann) V, 406
Schulz, Maximillian, biog. note, 122; Libraries in tuberculosis sanatoria, IV, 111
Science, children's books: list, V, 249
Science and useful arts section, Standard catalog for public libraries, V, 534
Scott, Almere, Development of package libraries in colleges and universities, II, 503
Scott, Evelyn, biog. sketch, IV, 150
Scott, John A. New libraries out of old, II, 259
Scott, Walter, centenary, V, 522
Scripture, Elizabeth and Greer, M. R. Find it yourself (ann) III, 246, 296
Sea shell: poem (Lowell) III, 674
Sears, Minnie E. Hyphen in subject headings, II, 497; List of subject headings for small libraries, 2d ed (ann) II, 9, 414. See also Children's catalog, Essay and general literature index, Song index, Standard catalog for public libraries
Sedgwick, Anne Douglas, biog. sketch, V, 32
Sedgwick, Shan, biog. note, V, 140
Seligman, Marjorie and Frankenstein, Louise M. Plays for junior and senior high school (ann) V, 406, 536. See also Oglebay, Kate
Senterfitt, Edward M. I learn about the Bookmobile, III, 636
Serial publications of foreign governments (Gregory, ed) V, 403
Serials, Union list. See Union list of serials
Service basis, V, 149; initiated with *Readers' Guide*, IV, 220

"Seventeen" and the reference librarian (Fargo) II, 211
Severance, Henry O. Library primer for high schools (note) III, 66
Shaffer, Velma R. Advertising the school library, V, 572
Shakespeare, dictionary (Baker) note, III, 595; Japanese translation, III, 409
Shay, Frank, III, 334
Shear, Cornelius L. See Clements, Frederic E. joint auth.
Shelley, Percy Bysshe, biog. note, V, 459
Shelves, Relieving crowded (Reely) IV, 255, 268
Shiel, M. P. biog. sketch, III, 612
Shores, Louis, biog. note, 331; library service to negroes, V, 311
Short stories, Index to (Firkins) sup (ann) III, 598
Sick, Books for, III, 187
Singmaster, Elsie, biog. sketch, IV, 250
Sisam, Kenneth, on word division, V, 523
Sitwell, Edith, Experiment in poetry, quoted, V, 62; note, V, 504; por. V, 505
Slauson, Celeste M. Junior high library, III, 485
Slides, sources: list, V, 28; use in children's library, IV, 381
Slosson Edwin E. Fine art of reading current literature, I, 67
Small libraries, Cataloging for (Coe) V, 373; Library work with children in (Hall) II, 131; List of subject headings for (Sears) 2d ed (ann) III, 414; Publicity program (Wheeler) V, 497; reference works for (Brown) V, 516
Smith, Lady Eleanor, biog. sketch, V, 614
Smith, Grace Partridge, biog. note, IV, 170; Title trouble, IV, 164
Smith, Louise, Service to county people, II, 419
Smith, Mary P. Wells, biog. sketch, V, 552
Smith, Robert Metcalf, World drama series, review (Cowing) III, 638
Snaith, Stanley, Libraries and the reading of children, III, 278
Social life: bibliog (Taylor) V, 514
Social sciences section: Standard catalog for public libraries (Bacon) 2d ed (ann) III, 151, IV, 178, 179; 3d sup (ann) V, 160; out of print books, III, 214
Song index (Sears) ann. III, 52, 197; classified list of collections indexed in the Song index (ann) III, 194
Source material, Use of federal documents (Pendell) V, 507
South American handbook, 1931 (ann) V, 343
Southwick, Marion E. Literature of modern art, III, 540
Spanish books, lists, V, 78, 403; American novels translated into Spanish (Lara) list, V, 530
Spanish literature, Some European authors, III, 476
Spaulding, Forest B. Corner gossip. See A.L.A. conference sup (III, 1 sup. A-E)
Special libraries, Libraries in tuberculosis sanatoria (Schulz) IV, 111
Special libraries and information bureaux, Association of, III, 51; ASLIB directory, note, IV, 244; bulletin, IV, 177
Spengler, Oswald, on Goethe, V, 505
Squires, Edith Lombard, Aroma: poem, V, 43
Stage design, bibliog. III, 540
Stallings, Laurence, on current books, V, 579
Standard Catalog Bimonthly. See *Standard Catalog Monthly*
Standard catalog for high school libraries (Brown) IV, 403, 528; comments, III, 9, 166; 1926-1929 sup (ann) IV, 471, 528; cum. ed. 1930, ann. V, 150; 4th sup (ann) V, 598; L.C. card numbers, V, 535, 598
Standard catalog for public libraries (M. E. Sears ed) analytics, III, 145; descrip. art. III, 148. See also Biography section; Fiction section; Fine arts section; History and travel section; Literature and philology section; Science and useful arts section; Social sciences section
Standard Catalog Monthly, III, 363, 411, 457, 505, 553, 601, 649, 699, IV, 35, 85, 133, 181, 233, 281, 345, 411, 475, 537, V, 86, 155, 219, 281, 345, 409, 475, 539, 603, 663
Standard catalog series. See Children's catalog; Index to plays; Index to short stories; Song index; Standard catalog for high school libraries; Standard catalog for public libraries; *Standard Catalog Monthly*
Standardization, of school libraries (Zachert) II, 460; symposium, II, 451
State publications for homemaker and garden lover: list (Taylor) V, 510
State school library laws: digest (Long) I, 505
States rights (Beman) ann. III, 11
Stearns, Lutie E. Great unreached and why, III, 523; discussion, III, 643, 675
Sterne, Laurence, editions, V, 368, 528; note, V, 460
Stevenson, Burton E. biog. note, V, 78; work on dictionary of quotations, V, 526, 596
Stewart, George, quoted on books and reading, III, 242
Stokes, Anson Phelps, Bibliography of the negro, III, 286
Stone, Charles H. Training the school librarian, V, 133
Stone, Grace Zaring, biog. sketch, V, 494
Story hours, IV, 379; children's story and cocoa hour, V, 627
Strachey, Lytton, as biog. IV, 107, 153
Subject headings, for information file (Gould) 2d ed (note) III, 246; for small libraries (Sears) 2d ed (ann) III, 9, 414; hyphen in (Sears) II, 497
Subscription Books Bulletin, IV, 340, 431, 467, 528
Sumner, C. W. Hospital library service, I, 480
Swedish books, List of, 1875-1925 (Josephson) note, III, 142
Swedish literature, Some European authors (Cowgill) III, 479

Table decorations and delicacies: bibliog (Taylor) V, 510
Taggard, Genevieve, biog. sketch, IV, 488
Tariff, Agriculture and (Johnsen) ann. III, 176
Tate, Allen, note, III, 395
Taylor, Rachel Annand, biog. sketch, III, 520
Teachers, attitude toward library, V, 50: training in use of library (Pritchard) V, 125
Teaching materials, Illustrative, I, 483
Teasdale, Sara, biog. sketch, V, 4
Technical and general terms and phrases, Dictionary of (Kettridge) ann. III, 199
Thaddeus of Warsaw, dedication from first edition, IV, 217
Theosophy, definition (Grugan) V, 518; journals, V, 527; note on, V, 647
Thompson, Sylvia, biog. sketch, IV, 248
Thornton, Ella May, Simple story told in book titles, III, 629
Toledo public library, report (note) V, 80
Tolstoy: Sept. 9, 1828 (Yarmolinsky) III, 396
Tomlinson, H. M. biog. sketch, V, 20
Tools for a small library: list, V, 376
Towne, Jackson E. High school library budget, V, 53
Towner, Isabel L. note, IV, 531
Tracy, Henry Chester, biog. sketch, III, 560
Trade directories, Fifty trade and special directories: list (Manley) III, 91; Some useful trade directories: list, III, 355
Train, Arthur, biog. sketch, IV, 426
Translations into French: list, III, 164
Transportation, children's books on: list, V, 247; library, plea for material, IV, 176; list of books on river navigation (Cincinnati Public Library) note, IV, 177; Water transportation: bibliog. and union catalog (Pellett) ann. V, 657
Trapping, children's books: list, V, 244
Travel, Books and travel: with bibliog (Wilson) V, 316; Inexpensive information for travelers (McLellan) IV, 502; thru Italy: bibliog. IV, 495, 496, 500, 501. See also History and travel section of Standard catalog, South American handbook, Great Britain and Ireland, Traveller's guide to
Traveling libraries, Library that travels from farm to farm (Eisenhardt) II, 466; in Morris Co. N.J. II, 468
Trollope, Anthony: bibliog (Irwin) ann. III, 10
Tucker, S. Marion, Plays for amateurs, 3d ed (ann) III, 54
Tupper, Tristram, biog. sketch, III, 424
Turnbull, Laura S. See Gerould, James Thayer
Tyson, Levering, director Radio education council, IV, 530

Ullmann, Frances, Emily Newell Blair at work, V, 322
Ulrich, Carolyn F. quoted, III, 443
Ulysses (Joyce) comment, V, 467
Undset, Sigrid, biog. sketch, III, 370
Unemployment, Government fund for (Muller) ann. IV, 31, 81; Stability of employment (Johnsen) ann. V, 536
Unemployment insurance (Forsberg) ann. III, 11
Union list of serials, III, 47, 144, 195, IV, 83, 532
United States catalog, III, 268, 453, IV, 131, 523; distribution abroad, IV, 473; essay contest, V, 652; replacement copies, IV, 405; sup. 1928-29, 533, 534
United States government publications, price lists as subject catalog, III, 311; Pub. docs (Carter) III, 209
U.S.S.R. Cataloging in, III, 356; libraries, V, 532; Soviet novels, V, 394
University debaters' annual (Phelps) 1925-1926 (ann) III, 175; 1926-1927 (ann) III, 175; 1928-1929

University debaters' annual—*cont.* (ann) IV, 30; 1929-1930 (ann) V, 82, 278
University libraries. See College and university libraries
University presses, IV, 523
Utley, George B. Fifty years of the American library association (note) III, 34

Van Buren, Maud, Increasing the library appropriation, II, 234; Rural teacher and the public library, II, 149
Van Dine, S. S. See Wright, Willard Huntington
Van de Water, Frederic F. on ghost writers, V, 596
Van Hoesen, Henry Bartlett and Walter, F. K. Bibliography (note) III, 293; Selective cataloging (ann) III, 226, 551
Van Patten, Nathan, letter on Stanford press cards, III, 641
Vance, Louis Joseph, biog. sketch, V, 236
Vertical file, for pamphlets and miscellany, I, 350; in every library (Ovitz and Miller) II, 163; in the small library (Cook) III, 131, 165; Leeds public libraries, III, 497
Victrola records, filing, V, 577
Visual education, bibliog. III, 305; History of, III, 304
Vocabulary test (New York city teacher-librarians) III, 588
Vocational guidance, Catalog of literature for advisers of young women and girls (Pierce) sup (ann) V, 278; Source book for (Watson) ann. V, 82; thru the library (note) V, 470
Vought, Sabra W. Needed books for the young, II, 134

W., A. E. Story of a township library, IV, 329
Wage settlement, Collection of decisions presenting principles of (Feis) note, III, 196
Wakefield, Reba, Community that would have a library, III, 255
Walker, Irma M. On the program, selections: list, I, 515
Walker, Ivae, Use of the *Readers' Guide*, III, 7 sup. 13
Walsh, Katherine, What a circulation assistant expects of her chief, III, 227
Walter, Frank K. High school and the college student, III, 3; Librarian's own reading, II, 486; Limits of library standardization, II, 453; Periodical literature and the University library, III, 283. See also Van Hoesen, H. B.
War, cause and cure (Johnsen) review (Page) III, 66; prevention: publications (note) IV, 467; Zweig on war books, IV, 332
Ward, Gilbert O. Appropriation of the Cleveland public library, II, 230
Warren, Althea, Increasing the library's appropriation, II, 266
Warren, Irene, Opportunities for study in the high school library, I, 139
Watson, Edna E. Source book for vocational guidance (ann) V, 82
Watson, John B. biog. sketch, V, 168
Waugh, Evelyn, biog. sketch, V, 488
Way, Katherine, biog. note, V, 209; Children's bookshelves, V, 204
Weidner, Maude, displaying the *Readers' Guide*, III, 7 sup. 20, 21
Well of loneliness, comment, III, 490
Welles, Jessie, Some twentieth century lending methods, II, 323
Wells, Carolyn, biog. sketch, IV, 366
West, Rebecca, biog. sketch, IV, 244
West, Rosella, Kaleidoscope: poem, V, 315
West Indies: bibliog (Foster) III, 531
What to read on high school libraries: bibliog (Hall) I, 113
Wheeler, Joseph L. Publicity program, V, 497
Wheeling, Katherine E. and Hilson, Jane Anderson, Illustrative material for high school literature (ann) V, 83, 278
Wheelock, Mary E. on paper used in books, III, 361
Whipple, Leon, Our ancient liberties (ann) III, 118
Whiteman, Elizabeth Cameron, Library club and the reserve book problem, V, 41
Whitman, Walt: bibliog (Erwin) (note) V, 333
Wiedermann, Bernice, on children's reading, III, 680
Wiener Bibliotheken, note, III, 8
Williams, Mabel, Book selection, III, 392; Books for the browsing corner of a high school library, II, 83; library's aid in America's Making pageant, I, 633
Williams, Margaret S. See Hutchins, Margaret
Williamson, Charles C. biog. note, IV, 210; Selection of library students, IV, 203
Willit, Virgil, Chain, group and branch banking (ann) V, 342
Willoughby, Barrett, biog. sketch, IV, 2
Wilson, Edmund, Axel's Castle (note) V, 465; biog. sketch, V, 484
Wilson, Florence, Origins of the League covenant (note) III, 293
Wilson, Halsey William, Bookman's reading and tools, (ann) V, 216, (review) III, 696; cooperation and progress, III, 179; Pennsylvania Library Association award, IV, 159, 461
Wilson, Martha, Books and travel, with bibliog. V, 316; School library management, 5th ed (ann) V, 406
Wilson Bulletin, IV, 30; advertising, IV, 342; *A.L.A. Conference Daily*, III, no. 7:sups. A-E; index to vol. 1-5 (note) V, 640; back numbers, V, 216; special numbers on Business libraries, I no. 22, III, no. 5, Debate, II no. 8, Hospital libraries, II no. 20, Library appropriations, II no. 11, Library censorship, II no. 15, Loan department, II no. 23, Pamphlet material, II no. 10, *Readers' Guide*, III, no. 7:sup, School libraries, I nos. 7, 11, 15, 19, IV no. 9, V no. 9, Standardization, II no. 22
Wilson company, The H. W. annual report and financial statement, III, 12, 116, 308, V, 152, 660; bonds, III, 597; catalog cards, III, 453; cooperative cataloging, III, 179, 236; Librarians' cooperative periodicals exchange, III, 645; new building, III, 597, IV, 25; Periodicals department, III, 32, 67; photostat service, IV, 209; Stylebook, ann. V, 149; subscription plan for Handbook series and Reference shelf, III, 147; use of publications by students, III, 148
Winchell, Constance M. Locating books for interlibrary loan (ann) V, 83
Winship, George Parker, on unethical book buying, III, 270
Winters, Yvor, on important poets, III, 395
Withington, Robert, On college debating, III, 401
Wofford, Azile M. Avenue to a world of books, V, 124; Eighth grade reading, III, 533; Ode to the other kind of desk assistant, V, 642; On being a goop: play, V, 635
Wolf, Robert, biog. sketch, III, 568
Wolfe, Thomas, biog. sketch, IV, 433
Women and girls, Catalog of literature for advisers of (Pierce) sup (ann) V, 278
Wood, Charles Erskine Scott, V, 629
Wood, Harriet A. School library yearbook (note) III, 168; and O'Connell, Frances, Reading lists of books for use of high school libraries, II, 101
Wood, Leonard, memorial fund, III, 193
Woolf, Virginia, biog. sketch, III, 516
Words, Division of (Sisam) note, V, 523
Work, Monroe Nathan, Bibliography of negro in Africa and America (ann) III, 250, (descr. art) III, 259, (Stokes) III, 286; biog. note (Stokes) III, 287; receives Harmon foundation award, III, 549
World drama series (Smith) review, III, 638
World peace foundation, III, 410
World problems, books for college students: list, V, 448
World unity and international cooperation: list (note) V, 274
Wright, C. Hagberg, Evolution of the periodical, III, 107
Wright, Willard Huntington (S. S. Van Dine) biog. sketch, IV, 362
Wyer, James I. appointed member A. L. A. Board of education for librarianship, IV, 276
Wylie, Elinor, Angels and earthly creatures (review) III, 631
Wyncoop, Asa, Increasing the library's appropriation, II, 248; State standards for local public libraries, II, 456

Yarmolinsky, Avrahm, Tolstoy, III, 396
Years' work in librarianship. See Library association of Great Britain
Young, Ella (Gunterman) V, 632; por. V, 632
Young people, Books needed for (Vought) II, 134
Youth, and the news-stand (Fargo) note, III, 34; Certain juveniles (Orton) III, 299
Yust, William F. After graduation, IV, 455

Zachert, Adeline B. Lists of books for rural school libraries, II, 78; School library program for Pennsylvania, II, 67; Standardization of school libraries, II, 460
Zweig, Stefan, biog. sketch, V, 8

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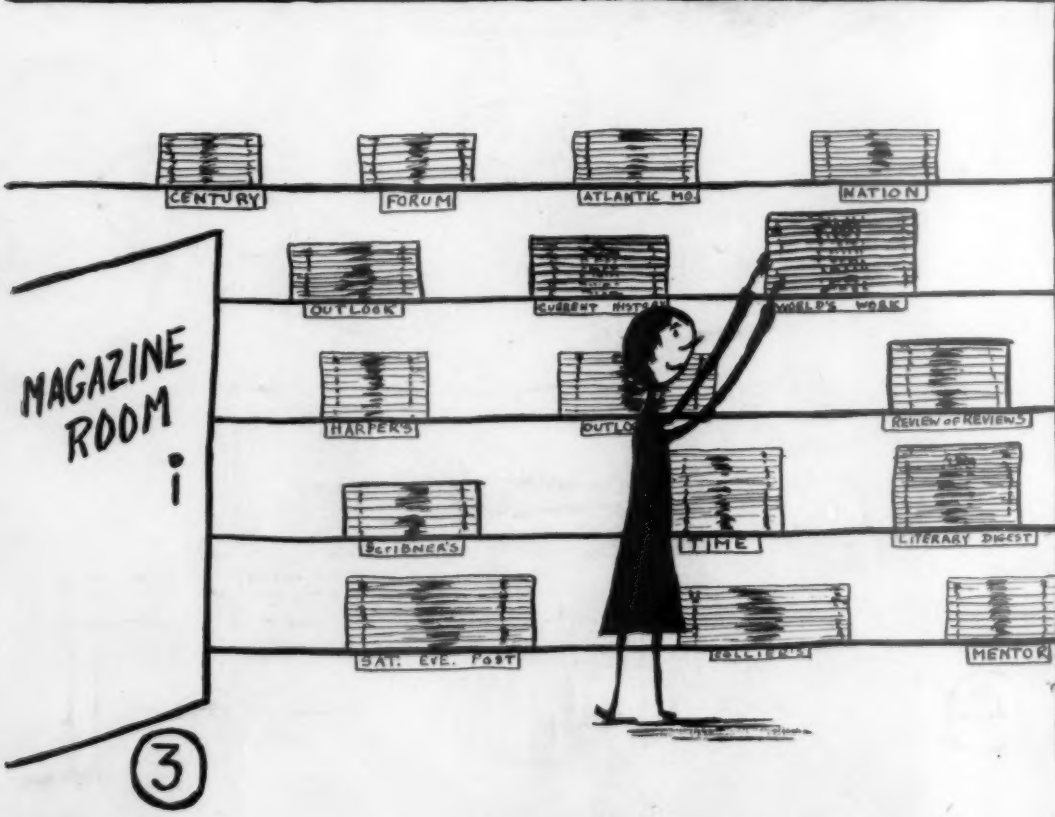
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ALFRED NOYES, poet and critic, and sometime Visiting Professor of English at Princeton University, was born at Wolverhampton in the county of Staffordshire, England, on September 16, 1880. He was educated at Exeter College, Oxford, where he did a vast amount of reading and pulled an oar with distinction on the Exeter College eight.

After leaving Oxford he went to London and very soon began writing poetry that became known. His first volume was *The Loom of Years,* published in 1902 when he was twenty-two. (The poems in this volume are now included in Collected Poems Vol. 1.) George Meredith praised his work, but it was *The Flower of Old Japan* (1903) and *The Forest of Wild Thyme* (1905) that established his early popularity. He published his epic poem, "Drake" serially in Blackwood's Magazine, as if it were a new novel and was hailed as a very new sort of poet, particularly when he innocently admitted—his first visit to America—that he earned a living by writing poetry.

In 1907 Alfred Noyes married an American wife, Miss Garnett Daniels, a daughter of Col. B. G. Daniels, of the United States Army, and in 1913, already widely known in America by his poetry, he made his first visit to this country as lecturer of the famous Lowell Foundation at Boston. During his visit he also lectured at various universities and colleges, including Princeton. He was given the honorary degree of Litt. D. by Yale. In the following year he was made Visiting Professor at Princeton, a chair he held till 1923.

During the war, Mr. Noyes, unable because of defective eyes to get into military service, worked untiringly for his country with his pen and on the lecture platform. In 1916 he was attached to the Foreign Office of the British Government; and in 1918 the value of his work

ALFRED NOYES

was recognized by the honor of an appointment as Commander of the Order of the British Empire.

Mr. Noyes now lives in London, spending his summers usually in Devonshire. He has made a number of visits to the United States for lecture tours, the most recent being in the Fall of 1928.

He is an unassuming man of serious aspect, whose robust body and vigorous manner make him appear much younger than he really is. Many persons who do not like poetry enjoy reading or declaiming his narrative verses. "The Highwayman" has long been a standard favorite, along with "Forty Singing Seamen" and "The Barrel-Organ."

As if to prove his versatility, Mr. Noyes' unpretentious first novel, *The Sun Cure,* was published in 1929. It is an amusing tale of a young English clergyman whose sun bath lasted too long to be quite respectable.

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Sara Teasdale

IN Sara Teasdale we find a purely American poet. She was born in St. Louis, Missouri, in 1884, of an old American family. Ancestors on both sides fought in the Revolution.

The youngest of several children, and not strong, Sara Teasdale grew up as a shy, imaginative child. Once when asked when she first really enjoyed poetry she answered, "My mother, like everybody else's mother, has incredible tales of my reciting every jingle in 'Mother Goose' at an infinitesimal age. But for the poetry that everyone would agree is worthy of being called so, Christina Rossetti's 'Christmas Carol' was probably the first that I loved.

Her early education was received at home. Later she attended a private school for girls in St. Louis. Her first attempts in verse included translations from Heine and other German poets.

In 1903 she was graduated. She continued her writing and with several of her friends undertook the publication of a monthly magazine called *The Potter's Wheel.*

Through all this time Miss Teasdale had been a systematic reader and one of her special treasures is a fat note-book in which, as a very little girl, she began to enter the titles of all the books she read through.

She traveled widely in the United States and has spent several winters in California and the Southwest. Her first journey to Europe came in 1905. For some time she remained in Southern Europe and the near East, visiting Greece, Egypt and the Holy Land. During this period she was writing verse and upon her return in 1907 she had her first recognition from the noted William Marion Reedy, who published her blank verse monologue, "Guenevere," in *Reedy's Mirror.* This same year her *Sonnets to Duse and Other Poems* was published by the Poet Lore Company, of Boston.

By this time Sara Teasdale had entrée into the leading magazines and her poems were welcomed by *Harper's, Scribner's,*

SARA TEASDALE

The Century, and others. In 1911 *Helen of Troy and Other Poems* was published. In this volume we find Miss Teasdale entering the element in which she was to excel, for here are the first of her love songs which have become such universal favorites.

Almost each year since has seen the publication of a volume of Sarah Teasdale poems, which rapidly found an audience. And every few years has found Miss Teasdale traveling in some new land. Her works of the last decade have included *Flame and Shadow, Rainbow Gold,* an anthology, and *Dark of the Moon.*

In 1926 M. Mijutani, a Japanese poet of distinction, translated and published in Japan a delightful volume of Miss Teasdale's poems.

Miss Teasdale will bring out this Fall a volume called *Star To-Night: Verses New and Old for Boys and Girls,* which will be illustrated by Dorothy Lathrop.

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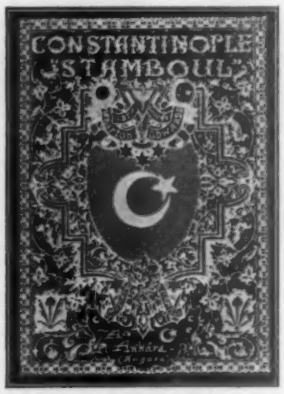

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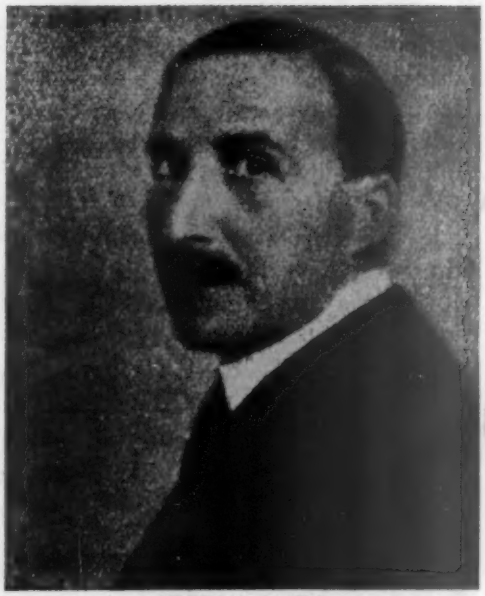

STEFAN ZWEIG

Born in Vienna in 1881 and educated thoroughly, thanks to the comfortable circumstances of his family, he had published two volumes of verse before his university career was done. Animated by curiosity for new sights and experiences —a desire to know the world and to live dangerously—he found companionship in Rome, Paris, London, Florence, Berlin, and wandered over the world for the sake of wandering. The shock of the war caused him to seek new values; his world was overthrown; esteemed friends succumbed to the madness; little remained. Like so many who encountered the spectre of war in the transitional thirties, Zweig was remade by it, and at its conclusion he was spiritually reintegrated. His past life, though part of him, was yet behind him; a new life, heretofore undreamed of, had begun. He deserted his beloved Vienna, settled in Salsburg and proceeded to carry out a conscious literary programme that has made him an important figure in Continental letters. Clearly aware of his aims, certain of his philosophy, and adequately equipped to accomplish his purpose, he is perhaps unique among Europeans under fifty.

There have appeared in recent years *Conflicts* a volume of short stories; *Three Masters, Balzac, Dickens, Dostoeffsky, Adepts in Self-Portraiture, Casanova, Stendhal, Tolstoy,* and *Volpone,* an adaptation of Ben Jonson's famous play which was produced two years ago by The Theatre Guild. *Jeremiah,* the symbolic drama of the great biblical figure, is another one of his plays. His biography *Joseph Fouche* has just been published in this country and has already been published in 13 other countries. He has in preparation several volumes of criticism, biography and drama.

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John Middleton Murry

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"I was born in London in August 1889, and educated in strict classical tradition at Christ's Hospital and Brasenose College, Oxford. In my third year at Oxford (1911) I founded, with Michael Sadleir, an advanced *revue des jeunes* called *Rhythm*. Through this I made the acquaintance of Katherine Mansfield, whose stories were the most notable feature in the magazine, and early in 1912 we married. As I was still a scholar of my college at Oxford, this marriage compelled me to retire precipitately from Oxford. I was taken on to the old pea-green incorruptible Westminster Gazette, where I eventually became the third literary critic, junior to Walter de La Mare and N. J. Beresford, and—after a wanderjahr in Paris, as 'literary' correspondent of the Times—art critic.

J. Middleton Murry

"I was invalided out of the army at the very beginning of the war; and a hard time began. In 1915-16 literary men felt the pinch severely: there was no market for them. In 1916 I was paid £10 for my first book, *Fyodor Dostoevsky*, and glad to get it. At the same moment I began to write for The Times Literary Supplement, and have done so ever since. At the end of 1916 I was taken into the Intelligence Dept. of the War Office, and edited "The Daily Review of the Foreign Press." Immediately after the Armistice I was offered the editorship of the revived *Athenaem*, which had a brief and, I am told, brilliant career for eighteen months. After that I retired abroad with Katherine Mansfield, who was now seriously ill, and lived on the Rivera and in Switzerland, writing weekly articles for Massingham's *Nation* and the Times Literary Supplement. When Massingham was turned off the *Nation* I decided to retire also. At that moment Katherine Mansfield died, in January, 1923.

"Some four months later I founded *The Adelphi*, with certain convictions and views which it has pleased my critics to label "mystical". In fact, I am not in the least an anti-intellectualist. I regard myself, quite simply, as one who has made his ethical and religious values consistent with the literary values. After all, though I have written novels and poems and even a play, I am first and foremost a literary critic. I have tried to make myself a good one, and therefore I have been compelled to justify to my own reason my invincible prefences.

"What is to others my chief crime as a critic is, in my own eyes, my chief virtue—namely, that I take literature very seriously indeed. With Keats I hold that 'the fine writer is the most genuine being in the world,' with Milton, 'that he who would not be frustrate of his hope to write well hereafter ought himself to be a true poem.' I regard the man of genius as prophetic of a condition of life which humanity may one day attain.

"My life of Jesus is, in my own eyes, a work of the kind that a literary critic must perform, if his judgments are to have meaning. He has to settle what are the supreme human values: and settle the question not in the abstract, but in the concrete. This I have tried to do in *Jesus, Man of Genius*: one day its necessary counterpart will be written in a life of Shakespeare."

Following *Things to Come* (a book of essays) and *God*, which have enunciated and elaborated his religious attitude, Mr. Murry will shortly publish *Studies in Keats*, supplementary to his celebrated *Keats and Shakespeare* (1925).

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H. M. Tomlinson

By Himself

IT seems impossible to interest strangers in such early history as mine. That is all private litter, except for what has appeared in my books. My existence has been uneventful and unmarked, except, I fear, by the Recording Angel.

H. M. TOMLINSON

What can be made of the fact that my youth was spent among the bills of lading and the cargo manifests of the clippers? It is only of interest to me that, as a lad, I had to make up documents which concerned the *Cutty Sark*—to mention a ship of which everybody has heard. I intensely disliked the exacting routine. Therefore, as a complete change, I gave all the time I could to the Guildhall Library, the British Museum and such odd pursuits as bug hunting (as mockers call it) and attempts at geological surveying.

When most energetic men are safely married and well on the road to fortune, I was only married and considering that I'd had enough of shipping. I had grown a hatred of commerce. I was considering a change; but to what? A comical amalgam of science, transcendentalism, and the British Merchant Shipping Acts, should never be exposed to the weather. Naturally, I had been scribbling since I was a child and judiciously burning it all, at intervals. The enterprise and courage of young men who published books astonished me. I was still more astonished when, at thirty one, Mr. Ernest Parke, editor of the London *Morning Leader* (a very lively radical sheet, now decently interred) on seeing a manuscript of mine, invited me to join the staff. I did; but in grave doubt. My first book was published when I was thirty-eight.

I was on the staff of the *Daily News* when the war broke out and was in Belfast waiting for civil war. From Belfast to Belgium; but about the years which followed, this is not the place to speak. *Old Junk*, my second volume, was an accident. One winter's morning, about 5 A. M. in January 1919, when thousands of leave men were in the trains at Victoria station, going back, a friend of mine got out of his carriage, and asked me to send to him in France anything I wrote about those affairs which happily, we shared together. He said it made a little difference, out there. Then the trains pulled out, in a dead silence. I resolved in that moment, to put together some odd work of mine, persuade a publisher, and send my friend a book for his birthday. But when I was finishing the proofs, the guards were finishing the Hindenburg line, and so he never saw the thing after all. In fact, I don't think I designed any of my books. They came merely with an unexpected change of wind, as when Mr. T. B. Wells casually one day in Gatti's Restaurant at Charing Cross, told me I'd better go to the Malay Islands for Harpers. I did not take it seriously. I was unacquainted with the American form of suddenness and merely returned to the books of Massingham's *Nation*. It was only later, to my surprise, that I found that Harpers meant it; and the preliminaries went through with such rapidity that I was at sea again—much better than those channel crossings in the days of submarines!—before I realized that I was outward bound and might with fair luck, see Wallace's Ternate, an island I had looked to from the Guildhall Library, so many years before.

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Edwin Granberry

EDWIN GRANBERRY was born April 18, 1897, at Meridian, Miss. of a family connected for generations with the educational and professional life of the South. Until the World War, in which he served in the U.S. Marines, his training was for the career of a concert pianist. During the interruption of the War, he began to write and has never resumed concert work.

As a child, he lived for five years in the Indian territory and has almost too vivid recollections of prairie fires, roaming bands of Indians and prairie wolves howling at night.

When he was ten, the family moved to Florida, and Mr. Granberry still calls Florida his home, although spending the greater part of his time recently in and near New York City. It is the Old World atmosphere of Florida, combined with its varied wild forests, plains, and sea coasts, that excite most of his writing. His hobby is deep-sea fishing among the keys south of the peninsula. He is currently engaged on the first volume of a trilogy played against the early Spanish and English background of this country.

Mr. Granberry was educated at the University of Florida, Columbia University and Harvard, at the latter being a graduate of Professor Baker's famous 47-Workshop. In 1924 he married Mabel Leflar of Cincinnati, Ohio. He has two sons, two and four.

EDWIN GRANBERRY

The Earl King, to be published this Fall, is his third book. His first book was *The Ancient Hunger;* his second book, *Strangers and Lovers,* unlike most second novels, was everywhere regarded as an advance on his first book, being especially received in England.

Mr. Granberry is primarily a stylist. The effectiveness of his narrative and characterization lies in the literary investiture. The quality of his prose is rhythmic and melodious. Mr. Granberry is at present on the faculty of Ancient Languages at Stevens.

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Anne Douglas Sedgwick

ANNE DOUGLAS SEDGWICK was born in Englewood, New Jersey, in 1873 and lived there until she was nine years old. She says that her impressions of the country were at this time very dim. "I see a starry scintillating sky on a snowy night, a Christmas tree, and the orchards and gardens where I and my sisters played in summer—but nothing distinctive or typical. Much clearer are the pictures of a visit to Southern Ohio—to my mother's family—during the life in England,—so very different are they from the pictures of the Middle West that I find in modern American novels. Sobriety, sweetness, tradition are the things that best fit my memories of my grandfather's and grandmother's home: an Emersonian flavour, a love of books and nature." She lived in London and when eighteen went to Paris where she studied painting for five years. By the time she was twenty-two she had, however, definitely transferred her allegiance to writing. In 1908 she married Basil de Selincourt, an Englishman in spite of the French name, and five years later made her first great success with the publication of *Tante.* Her books are as follows: (with the English dates of publication) *The Dull Miss Archinard; The Confounding of Camelia; The Rescue; Paths of Judgment; The Shadow of Life; Valerie Upton; Amabel Channice; Franklin Winslow Kane; Tante; The Next; The Third Window,* 1920; *Childhood in Brittany Eighty Years Ago,* 1920; *Autumn Crocuses,* (*Christmas Roses* is the American title); *Adrienne Toner,* 1921; *The Little French Girl,* 1924. Since then three of her books—*Franklin Winslow Kane, The Nest* and *The Encounter*—have been issued in new editions. *The Old Countess and Dark Hester* are the two novels which have followed *The Little French Girl.*

During the war, Mrs. de Selincourt gave her entire time and energy to her hospital in France and once again renewed the close relations which she had with that country in her girlhood. Her home is in Kingham, Oxfordshire, the heart of the Cotswold where she lives the ordered and beautiful life which would be expected of the author of her books. In a letter she recently wrote: "I am very fond of country life, all the year round—though I neither hunt nor play tennis! I enjoy greatly singing in our village Choral Society of which my husband is the conductor. We are sixty members and often give orchestral concerts with an Oxford orchestra to help us. We have given Brahm's Requiem and Hayden's Creation and Bach's Christmas Oratorio—among other things and to sing in this great splendor of sound is one of my delights though I have no voice to speak of."

ANNE DOUGLAS SEDGWICK

Mrs. de Selincourt is expected to visit the United States this autumn for the first time in twenty years. Her new novel *Philippa* will be published later in October.

This sketch will appear in THE BIOGRAPHICAL MANUAL OF CONTEMPORARY WRITERS